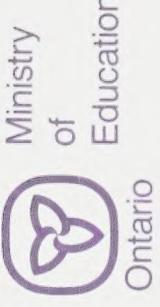
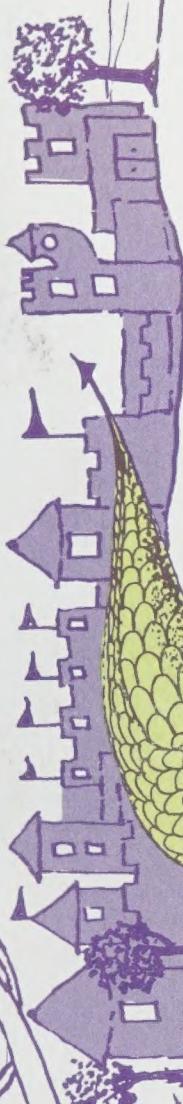


AGES 4 THROUGH 8

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THE YEARS OF ENCHANTMENT



Ministry
of
Education
Ontario



ONTARIO
PUBLIC SCHOOL
TEACHERS'
FEDERATION

AN AFFILIATE OF THE ONTARIO TEACHERS' FEDERATION

A RESOURCE Book FOR TEACHERS



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University of Toronto

Welcome to the enchanting world of young children...ages 4 through 8.

The Ontario Public School Teachers' Federation and the Ministry of Education wish to acknowledge the contributions of the following:

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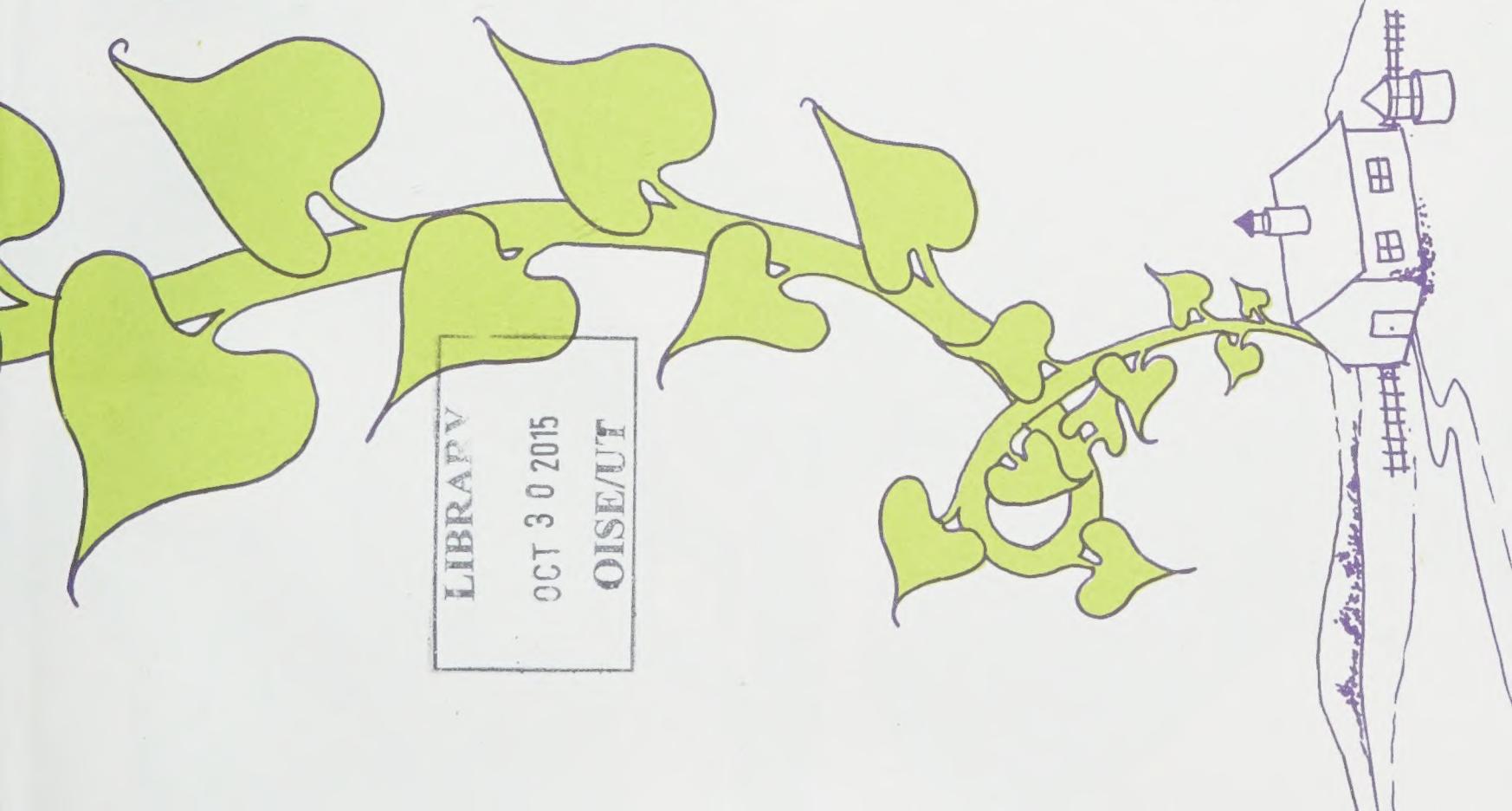
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OCT 30 2015

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Additional copies of this document are available from:

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TEACHERS ARE ENCOURAGED TO USE THESE QUESTIONS... whenever they are explaining the importance of play.

"The child, the author of his play, illuminate[s] the events of his inner and outer worlds. Child's play, like a theatrical play, symbolizes — is the key to understanding — the human condition. "Play is not merely the child's way of learning, it is the only good and lasting way of learning for the young child."

Maria Piers and Genevieve Millett, 1980

"The Princeton Centre for Infancy believes that the power of play is extraordinary and supremely serious. Play is a child's way of life. In the play world, each child is the play master and decision maker. It takes countless play experiences to make a child a mature social being."

Frank and Tullie Capra, 1979

"It is not conceivable that our culture will forget that it needs children. But it is halfway toward forgetting that children need childhood. Those who insist on remembering shall perform a noble service."

Neil Postman, 1984

"Without this playing with fantasy, no creative work has ever yet come to birth. The debt we owe to the play of imagination is incalculable."

David V. Guttley, 1981

"Children learn naturally through play. For this reason, the primary learning environment should encourage children to play either individually or in groups."

Carl Guttley, 1981

"...the child's energy, the will to play, is very strong and irrepressible like the energy of the atom. Confining and compress it in too small a space and you have a 'critical mass' and a destructive explosion like that in Hiroshima. Leave it to find its own space, time and centre, and you have the creative genesis that brings forth galaxies."

John M. Winitz, 1981

"...the child's energy, the will to play, is very strong and irrepressible like the energy of the atom. Confine

"Like many other aspects of the child's development, imagination is active in the early years and, unless it is nurtured, it can too easily fade or become stunted."

Allie Cawelti, 1974

"The world of make-believe is the wonderland of childhood, the vital child space that is essential to growth."

Susan Lewis, 1981

"The Chilton Project, 'The Joseph Chilton Petrie' first ten years or so are designed for acquiring a full-dimensional knowledge of the world as it is and learning how to interact with it physically and mentally direct physical contact [is the] basis for abstraction and creativity..."

Joseph Chilton Petrie, 1980

Listen to the voices of some experts...

"The principal goal of education is to create [people] who are capable of doing new things, not simply repeating what other generations have done - [people] who are creative, inventive and discoverers ... So we need pupils who are active, who learn early to find out by themselves." *Bruno Bettelheim, 1977*

"If we hope to live not just from moment to moment, but in the consciousness of our existence, then our greatest need and most difficult achievement is to find meaning in our lives ... Today, as in times past, the most important and also the most difficult task in raising a child is helping him to find meaning in life." *Bruno Bettelheim, 1977*

✓ Bruyère, 1946
"Children have neither past nor future and, that which seldom happens to us, they rejoice in the present."

"There was a child went forth every day,
And the first object he look'd upon,
that object he became,
And that object became part of
him for the day or a certain
part of the day,
or for many years or
stretching cycles
of years." *Walt Whitman, 1864*

John Dewey, 1896
"If we identify ourselves with the real instincts and needs of child-hood and [require] only [their] fullest assertion and growth ... discipline and culture of adult life shall come in their due season."

Through play... worlds are discovered, conquered,
challenged, and formed...

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Once upon a time...

This is the beginning of a resource
book for teachers of children...
aged 4 through 8.

During these precious years, children need a safe, secure, highly motivating environment that will support and encourage the growth of self-confidence and creativity. They need immediacy in praise, encouragement, and love.

For young children living is a series of experiences that often seem to follow one another by accident or caprice rather than by design. The world is a place of adventure, of grand discoveries and equally grand mistakes.

experienced as one continuous, interacting whole.

Children see a blossom, a bug, a cloud formation, a pony, or a dinosaur with a sense of awe and wonder.... The activities in this book can help teachers to build upon and enhance this sense of wonder.

The Age of Enchantment is unique. Children will never experience the magic of this time of their lives so vividly again.

Children see a world filled with possibility. They are spontaneous, inquiring, and tactile. As they begin to discriminate, they repeat some activities while avoiding others. They start to perceive patterns and relationships. Learning and living are

Let us share in this wonderful moment by creating, with and for children, a rich stimulating world in which they may become heroes and monarchs, scientists and magicians, giants and explorers...



Teachers are encouraged to begin using this book by choosing strategies that meet the observed needs of children ... and then utilizing appropriate materials and resources in order to develop their own personalized programs.

based upon the children's active selection of and participation in centres ... specific areas in which challenges and materials with a common theme are gathered, stored, or displayed.

Either way, teachers can add the activities in this book to the treasure chest of strategies they dip into when planning a long-term program or responding spontaneously to a need or event.

A classroom program may be based upon a common theme through which children may experience collegiality, and may interact, explore, and investigate. The theme may be developed from a story, an event, a season, an interest, or a trip. (Note: All children may not be equally interested in a given topic and should be given the support to proceed with individual pursuits.)

Ways to achieve the necessary balance between structured, planned experiences and free exploration are highlighted throughout this book

One section depends on another ... and therefore, you are encouraged to begin) at the beginning.

OR

A classroom program may be

21



and organ

we can always dream

you will be

now

12

12

INTRODUCTION

The Building Centre

- discusses the positive impact of support systems,
- underlines the importance of observing young children,
- invites the reader to use this book creatively.



Support Systems

A positive parent-teacher relationship has a powerful impact on a child. Teachers and parents consult and collaborate to create the climate of respect, success, and joy necessary for lifelong learning. Teachers seeking to create such a climate, and to sustain it from registration to graduation, need to remember three simple things . . .

1. Parents want the best for their child.

3. Educator's want the best for their children AND to make each child feel valued.

2. The child needs to feel valued.



Let's consider some of the implications of these statements...!

If parents want the best for their child, they may...

- communicate with the school regularly.
- listen to their child daily... and respond with encouragement.
- ask teachers and principals what they can do to reinforce the school, and describe how the school can reinforce the home.
- look at and ask about each piece of work the child brings home to show that it is valued.

If the child needs to feel valued, parents and educators may...

- let the child know that he or she is supported by caring adults both at home and at school.
- honour childhood by allowing children to be children.
- make a daily effort to communicate on a one-to-one basis with the child—for example, by reading with the child every day.
- provide a safe, nurturing environment in which the child may learn and grow.
- utilize the support systems available in the school, the home, and the community.
- invite parents to become involved with their child's learning at the school. Where this is not possible, they can write or phone regularly to encourage reinforcement at home.
- ensure a smooth, easy transition when a child moves from one school or classroom to another.
- allow for and encourage individual learning styles, ideas, and characteristics.

If educators want the best for their children AND to make each child feel valued, they may...

Remember

Parents are the primary agents in the child's development.

Observation Points

The observations made by teachers are the key component in the evaluation of young children.

Observing the child at different times, with different challenges and materials, and in different situations can help teachers to make appropriate educational decisions... decisions based on observation of the WHOLE CHILD.

Observation is important both in evaluation AND in program planning... Observation directly assists in the teaching-learning process. Teachers learn about learning through direct observation of children. Throughout this book, the reader will note this symbol →  designates an Observation Point. It suggests that while a child is involved with a particular activity, the teacher may observe.

★ Note: If we put observation in a context we give it meaning!!

You are invited to ...

- use your own materials when developing any of the activities in this book.

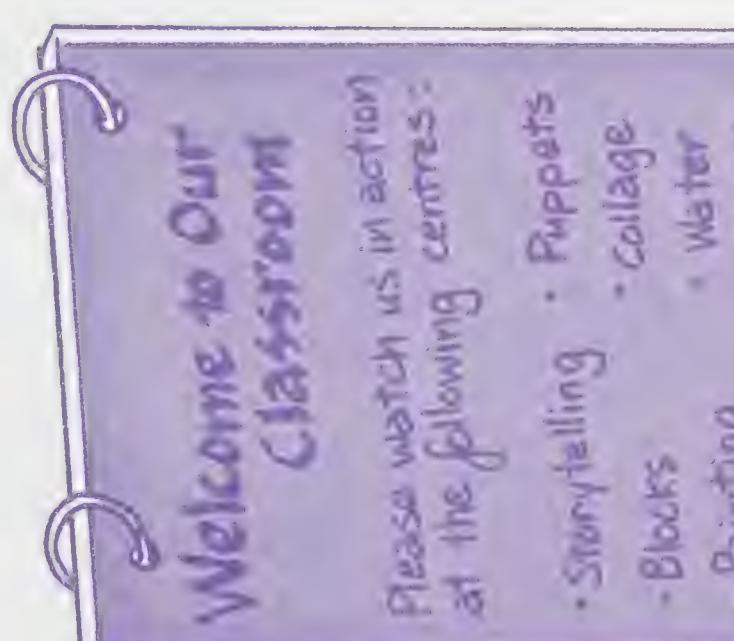
★ The ideas outlined here are intended to provide you with models or prototype activities. Use this book as a SPRINGBOARD for your own ideas!

- enlarge any of the descriptive statements or theoretical explanations.

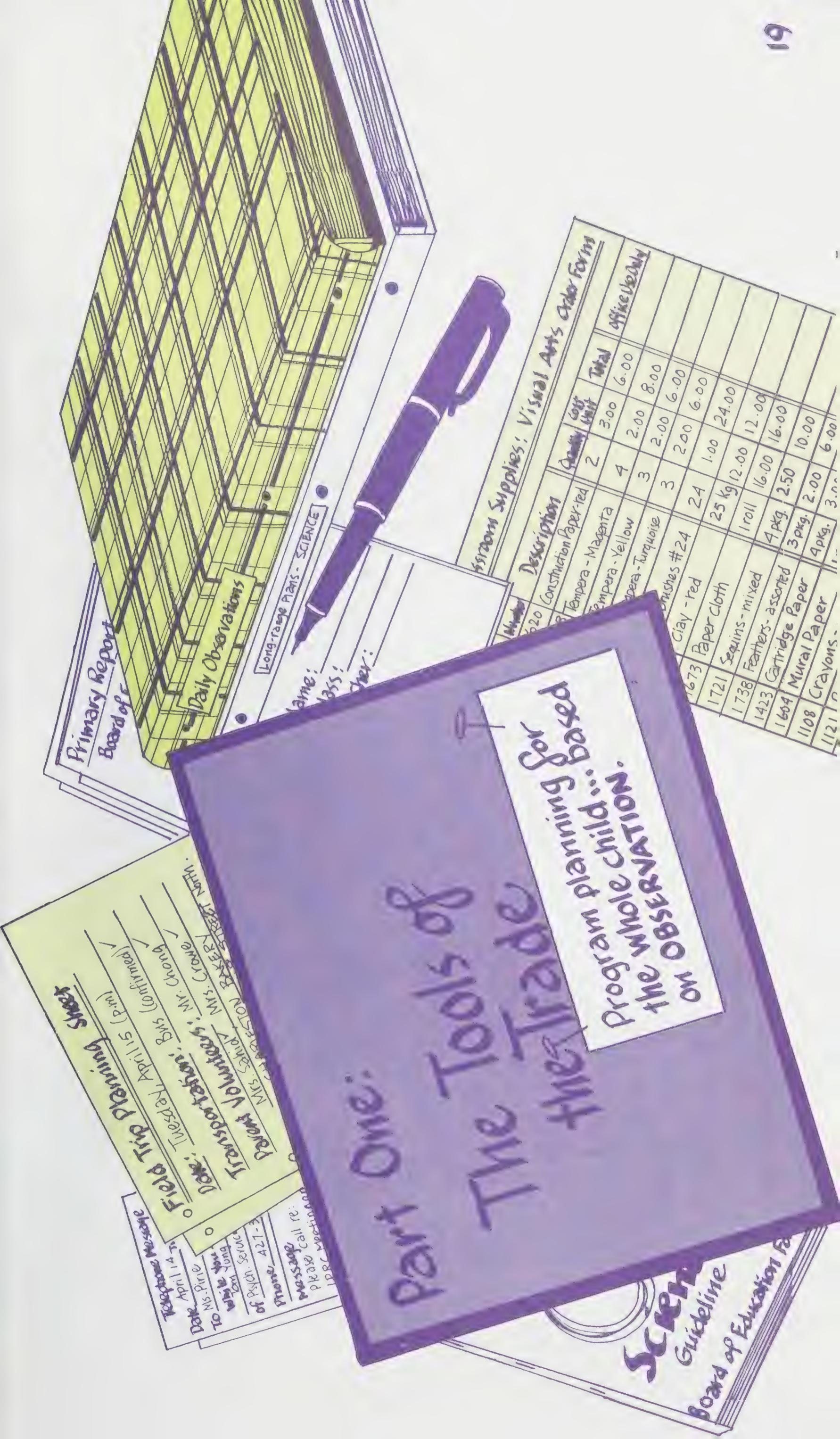
★ Expand the reasons why observation is important and put them on a chart stand, or an overhead projector, or a bulletin board for Meet-the-Teacher Night.

- put the child before the content.

★ When we develop an awareness of both the needs of children and the power of content ... we are able to match the content to the children's needs. This is the essence of child-centred programming.







1. *Saskatchewan Curriculum Guideline Board of Education*

Date:	Monday, April 15, 2018
Time:	10:30 - 11:30
Description:	Prep time - 10 min Prep: Prep time - 10 min 10:30 - 11:30 - Prep time - 10 min
Note:	None

2.

Date:	Monday, April 15, 2018
Time:	10:30 - 11:30
Description:	Prep time - 10 min Prep: Prep time - 10 min 10:30 - 11:30 - Prep time - 10 min
Note:	None

3. *Field Trip Log*

Date:	Tuesday, April 17, 2018
Time:	9:00 - 10:00
Description:	Prep time - 10 min 10:00 - 11:00 - Trip time - 1 hour
Note:	None

4. *Short Trip Planning*

Date:	Wednesday, April 18, 2018
Time:	9:00 - 10:00
Description:	Prep time - 10 min 9:00 - 10:00 - Trip time - 1 hour
Note:	None

5. *Primary Report Board of Education*

Date:	Wednesday, April 18, 2018
Time:	9:00 - 10:00
Description:	Prep time - 10 min 9:00 - 10:00 - Trip time - 1 hour
Note:	None

6. *Daily Observations*

Date:	Wednesday, April 18, 2018
Time:	9:00 - 10:00
Description:	Prep time - 10 min 9:00 - 10:00 - Trip time - 1 hour
Note:	None

7. *Long-range Plans - SCIENCE*

Date:	Wednesday, April 18, 2018
Time:	9:00 - 10:00
Description:	Prep time - 10 min 9:00 - 10:00 - Trip time - 1 hour
Note:	None

8. Visual Arts Order Form			
Description	Quantity	Cost Each	Total
620 Construction Paper-red	2	3.00	6.00
Tempera - Magenta	2	3.00	6.00
Tempera - Yellow	4	2.00	8.00
Tempera - Turquoise	3	2.00	6.00
Brushes #24	3	2.00	6.00
Clay - Red	24	1.00	24.00
Paper Cloth	25 kg	12.00	12.00
Sequins - mixed	1 roll	16.00	16.00
Feathers - assorted	4 pkg	2.50	10.00
Cartridge Paper	3 pkgs	10.00	10.00

Today's teacher needs several tools when planning a program...

2.

3.

telephone - add keep days
Keep personal details. These could be an initial or reference point in some future.

4. **Planning sheet**

Planning sheet copies for school trips kept typed (these). Devise a general timetable for field trips. Decide regular visits to local culture + leisure + other attractions.

5.

Refer back to their **report cards** when planning for small groups or individuals. Build on the report.

6.

use the observation device as the cornerstone of program planning. It should enable you to know each child in significant detail. This device is critical when attending meetings or interviews with parents or support staff. Also, it's very helpful when completing report cards.

1.

Familiarize yourself with **board guidelines** and them to personalize observed needs of your classroom.

planning book - consider keeping a smaller pocket book for the day-to-day children's logbook. This will be useful for planning and organizing spontaneous events.

Develop long-range plans as the needs for with your students to give you a helpful guide. However, if plans are kept general and not specific, they will be a

make a personal copy of any **order forms** for future reference.

8.

Simply put...

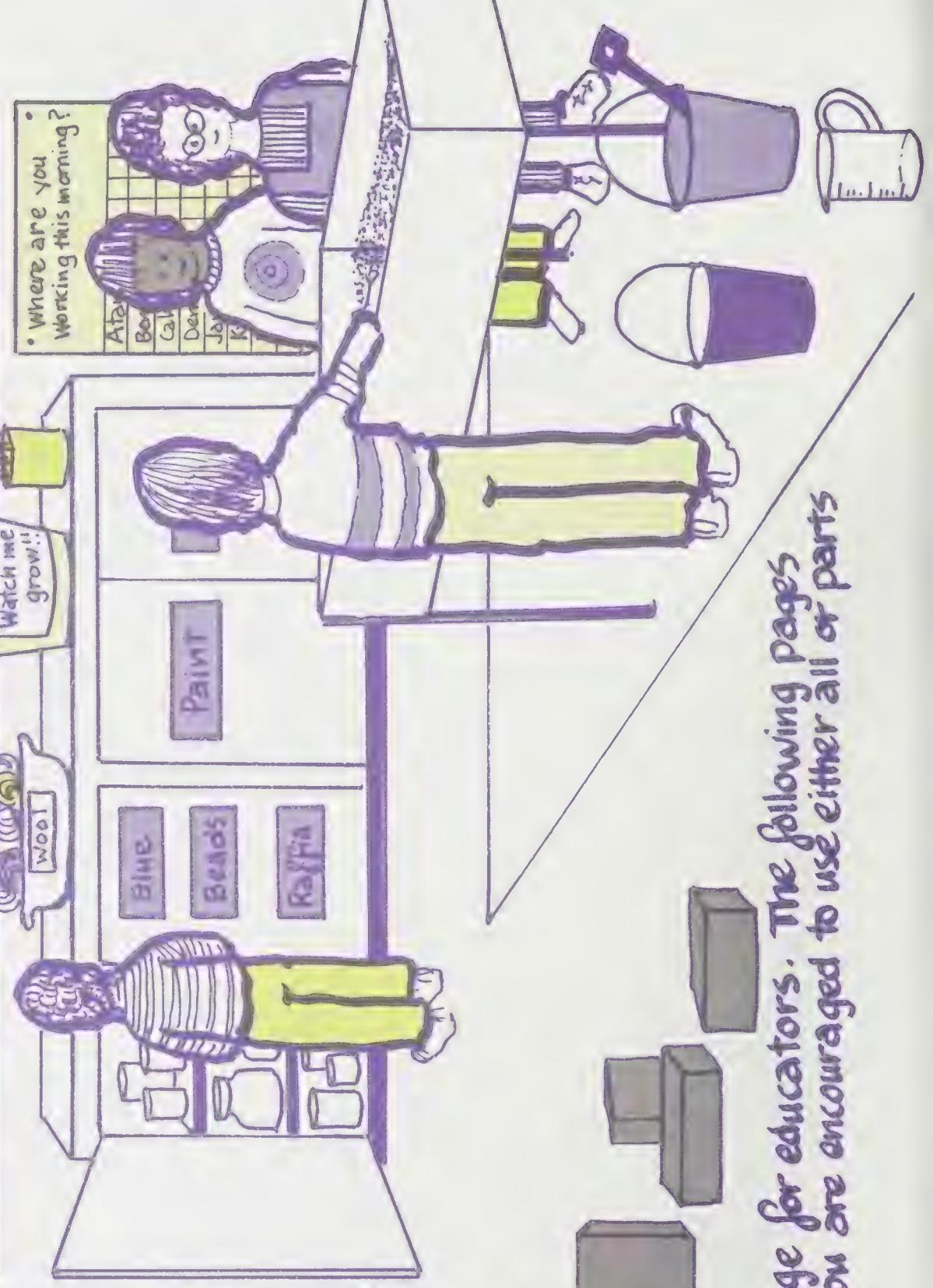
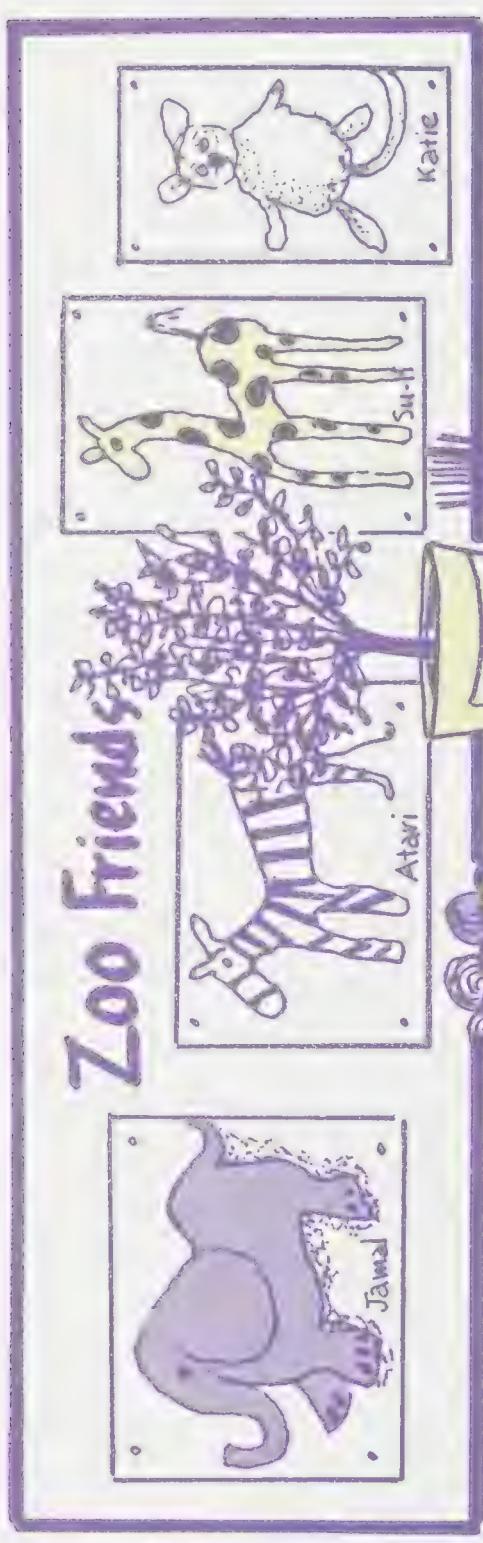
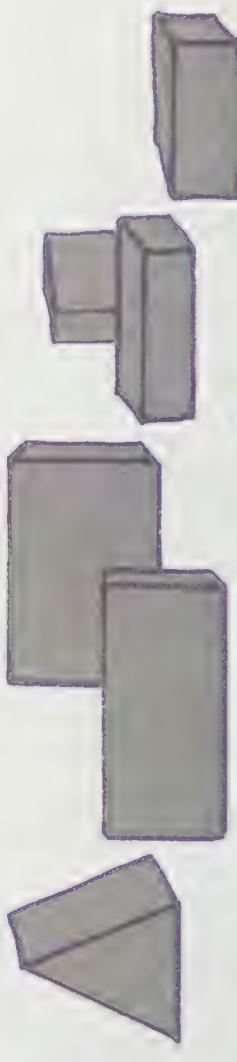
Today's classroom is
energetic and welcoming.

**It stimulates.
It motivates.
It nurtures.
It responds.**

Both teacher and children need quiet times for concentration and reflection... **BUT...** these need not be **PASSIVE TIMES**.

In today's classroom children are likely to...

- get up and move.
- make decisions.
- communicate through several media.
- empathize with friends.
- help shape their own learning.



Planning programs for today's children is a real challenge for educators. The following pages offer one plan... one way of pulling it all together. You are encouraged to use either all or parts of the plan... whenever it is useful to you.

The programming plan that follows has 5 basic parts...

- 1 developing a profile of your classroom
- 2 choosing a focus
- 3 brainstorming the content
- 4 deciding on the best format
- 5 choosing appropriate strategies (i) for the children (ii) for yourself

Are you ready?

...will show:

- how to utilize existing resources • how to select appropriate objectives for your children
- how to choose strategies that are based upon the observed needs of children • how to match the resources, objectives, and strategies to personalize your program • how to keep track of your observations

This plan is a MIND SET

how all classrooms can look alike!
The strength of this planning depends upon the amount of involvement/commitment you can give!

Create an inventory sheet or checklist that will enable you to do a PROFILE of your classroom.

Who are your students? ... ethnic backgrounds? ... families? ... age levels? ... skill levels? ... interests? ... past in-class/out-of-class experiences? ... special needs?

Where do they go? ... outside school? ... during school?

With whom do they interact? ... outside school? ... during school? ... outside school? ... during school?

What do they tell/show you about themselves? ... outside school? ... during school?

What do they do? ... outside school? ... during school?

What can they bring to your class? ... stories? ... pictures? ... people? ... treasures? ... collections? ... music? ... food?

What interesting places could they explore? ... within walking distance? ... within bussing distance?

What equipment/materials are at your disposal?

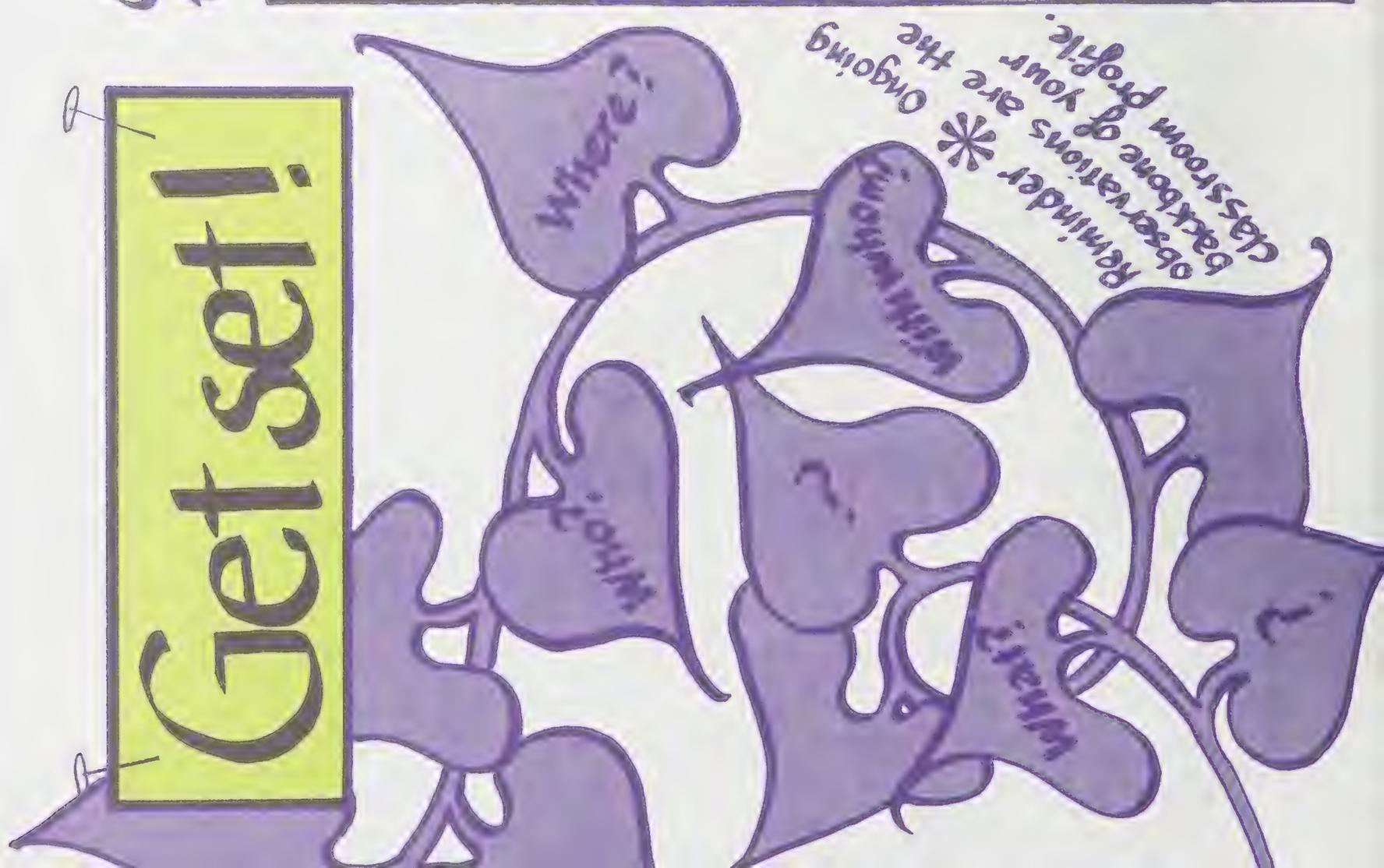
- mirrors? • a sand table?
- bicycles? • films? • a water table?
- puppets? • dolls? • tapes?
- climbers? • a dress-up centre? • records?

What stories could you tell or read to your students? ... from personal experiences? ... from pictures or films? What books do they read or talk about?

What people could you contact? ... as resource persons? ... as role models for the children?

Other pertinent information . . .

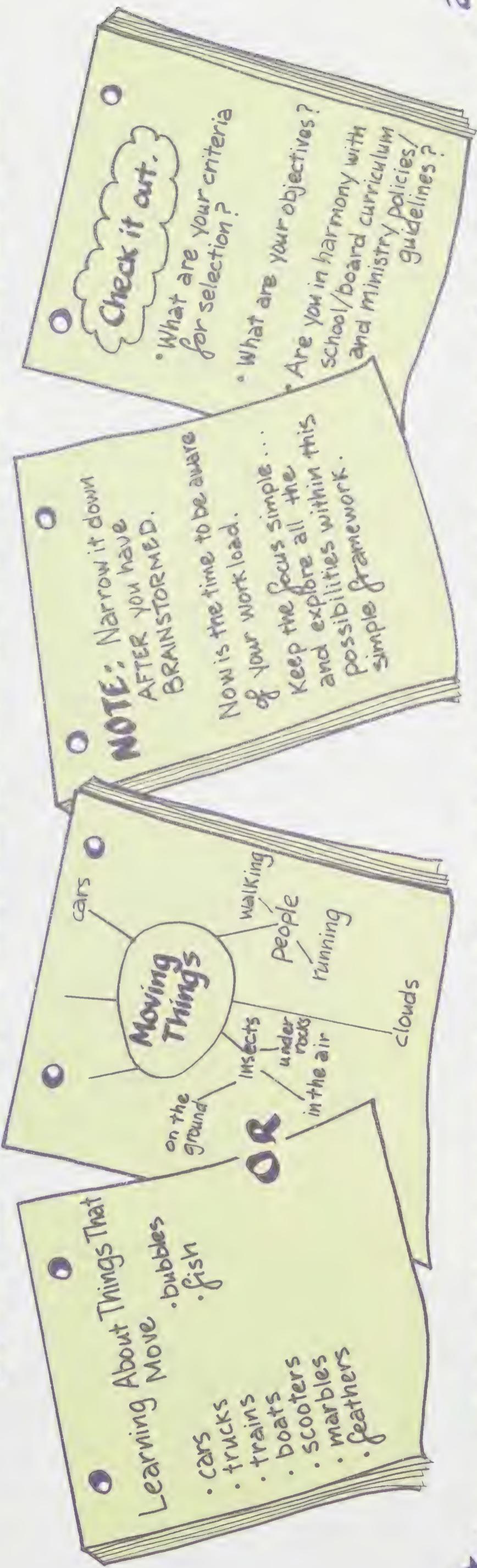
Get set!



NOW →

Choose a focus based on the PROFILE and the OBSERVED NEEDS and interests of your class.

Brainstorm... by yourself? ... with a teaching partner? ... with other Primary Division teachers? ... with the children? ... with the principal? ... with the teacher-librarian? ... with a consultant?
★ List all the content areas that come under the **FOCUS** that you have chosen.



★ After you have listed everything you can think of, group the things that are alike... keep the focus simple ... and discard ... change ... choose what you can use. Be ready to add to the list as you and your students collect further ideas from... books... films... magazines... ?

Decide!

Which would be the best format to use?

 Is it a kit that you will develop for or with an individual child?

Then you will have to decide:

- What materials will it contain?
- How will the child use it?
- Where will it be stored?
- What are the objectives of the kit?

 Is it an ongoing centre that will develop for or with the whole class?

Then you will have to decide:

- Where will it be located?
- What materials will it contain?
- What instructions will it include?
- What skills will be highlighted?

 Is it a unit of study that you will develop for or with a group of children?

Then you will have to decide:

- Why are you choosing this unit? Does it grow out of a previous one? Is there an important event coming up that is related to it?
- How long will it be?
- How will you evaluate the success of the unit?
- How will you assess and record the children's progress?

 Is it a theme?

Then you will have to decide:

- How will you integrate it with the rest of your program?
- How long will it be?
- What input will the children have?

Your school or board may provide guidelines that are based on ministry documents. Utilize these in a creative fashion. When planning an integrated balanced program, use the guideline sections that relate directly to your classroom needs and the children's learning styles.



Choose the appropriate strategies... with or for the children.

* The choice is based upon observations and the classroom profile.



- paint • sculpt • build • dance • draw
- sing • chant • graph • read • record
- research • plan • cook • view • listen
- measure • dig • experiment • cut
- organize • sort • report • trace • time
- classify • respond • dramatic

This is what they do!



Media, computers • radio • TV • videotapes • photos
hardware: audiotapes • filmstrips • records • song sheets
• scrapbooks • storybooks • maps • bicycles
• clocks • measuring tapes • wagons • toys • tools

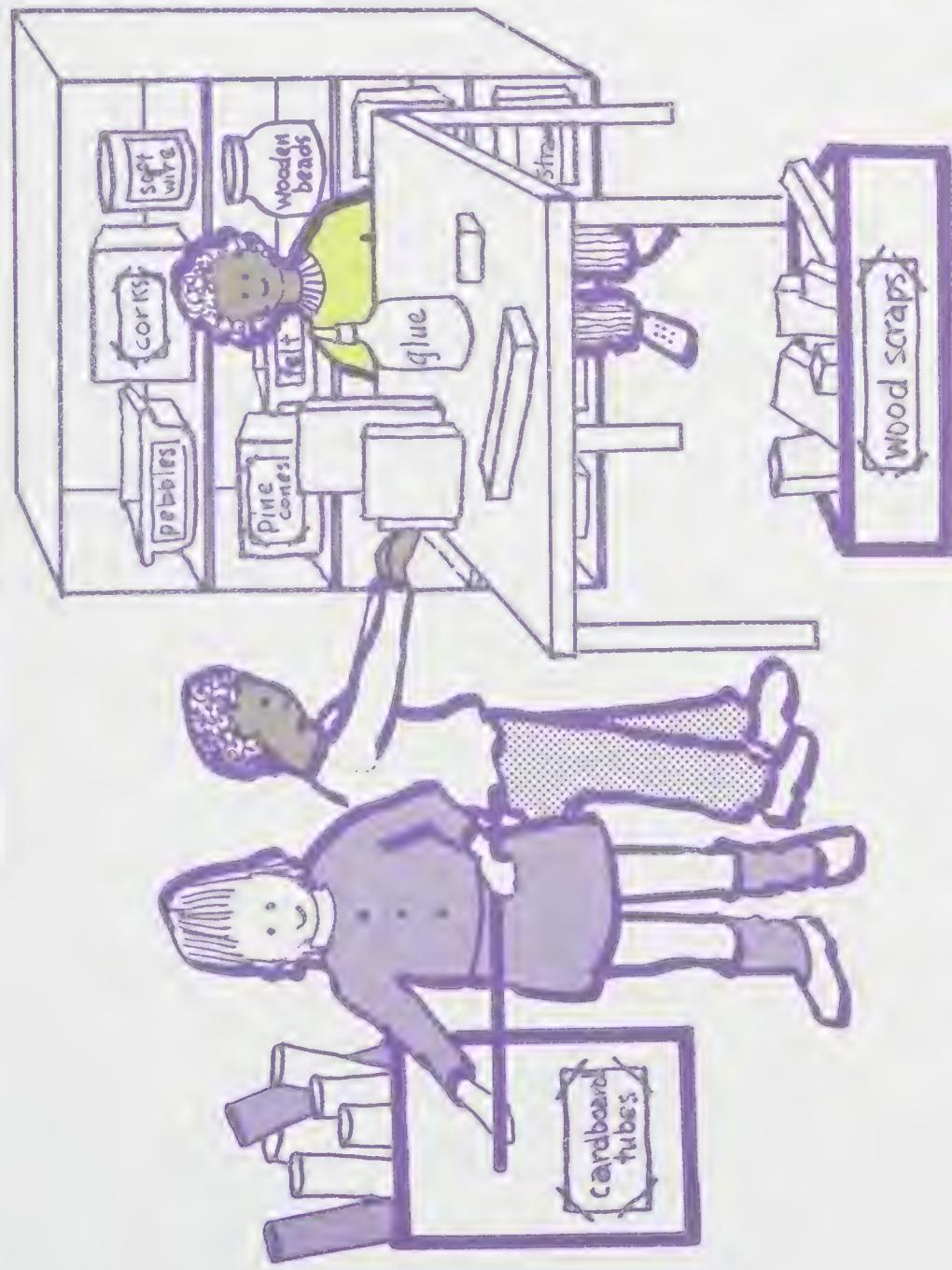
This is what they use!

Materials: crayons • markers • chalk • paint • string • clay
• boxes • plasticine • felt • dot or graph paper
• blocks • food • wood • water • sand • beads

Other objects, local events • important moments or shared
experiences • signs • trees • stores • streams • masks
• clothing • dolls • puppets • puzzles

GO!

The Building Centre



Activity Plan

Personal Program Plan Checklist

on the needs of my children

Am I doing my plans on the needs of events?

Am I children? sequence of events?

What is the sequence of events?

What is the sequence of events?

How long should this go on?

Is it a kit? Is it a kit?

My Personal Program Plan Checklist

My children

Timeline

Format

Activity Cards

Introduction

Culmination

Volunteer's

Speakers

Materials

Trips

Integration

Planning

Board

Choose the appropriate strategies...
FOR YOU.

NOW

Communication

Evaluation Plans

• How are the children keeping track of their work?

• How am I keeping a record of the children's work?

• Have I noted Observation points in my plan?

• Will I observe objectively or subjectively?

• Activities which I observe?

• How will the children know what is expected of them?

• If I have to give them a comment will they know the criteria? e.g.: What is "excellent"?

• How will I give feedback orally? In writing? Will the children's parents communicate?

Tracking Devise

Recording Tools

Observation Method

Criteria

Feedback

Here is what you've got...

Your Personal Program Plan

1 Here is what I found out about my class...

2 Here are the learning outcomes I would like to see...

- a) Attitudes
- b) Skills
- c) Knowledge

3 Here is the focus I have chosen...



4 Here are the materials/resources I will use...

5 Here are the strategies I will use...

- a) For the children...
- b) For me...

6 Here is the timeline I have developed for "Zoo theme" (2 week study theme on the environment at a glance).

Week 1 April 5	April 6	April 7	April 8	April 9	April 10	April 11	April 12
Whole-class Game: Sorting and classifying zoo pictures.	Group Work: Identifying and describing animals—art.	Partner work: Dramatizing—what I'd say if I were a _____. Say if I were a _____. Draw a picture of my favorite animal.	Individual Language Activity: Painting or storyboards—What will happen at the Zoo?	Whole-class Activity: Trip to the Zoo.	Individual: Draw a picture of my favorite animal.		

* Please note: your observation device will remain the same as your program changes. See the next 6 pages for ideas.

7 Here is my tracking device...

Activity	Paint centre	Storyboard	Zoo game	Topic	Focus	Skills	Knowledge	Attitudes
	✓	✓	✓	✓	✓	✓	✓	✓
	✓	✓	✓	✓	✓	✓	✓	✓
	✓	✓	✓	✓	✓	✓	✓	✓

After you have planned the program...it is time to plan your observation points !!!

Spontaneous observations are an important component of any evaluation schema. Evidence of what children can do should be collected frequently and used to make decisions about what future activities should be planned to meet learning needs. Observations should take into account the context of an activity. Planned observations give a focus...they elicit the specific data that are needed for program plans.

The following pages are intended to assist you in planning your personal observation points.



* Note: Possible observation points are identified in various places throughout this resource book by the symbol

Examine your timetable or daybook.

Daybook

Week of April 1-5

When is it appropriate for you to observe?

Decide!

The graph illustrates the performance of operations (OP) over time across four different days. The vertical axis represents the number of operations (OP), and the horizontal axis represents time in minutes.

- Day 1:** OP count increases from 0 at 9:00 to approximately 15 at 10:45.
- Day 2:** OP count increases from 0 at 10:45 to approximately 15 at 11:45.
- Day 3:** OP count increases from 0 at 11:45 to approximately 15 at 1:00.
- Day 5:** OP count increases from 0 at 1:00 to approximately 15 at 2:30.

The graph shows a consistent rate of operation across all days, with each day's performance starting where the previous one ended.

These are your planned observation points that have been written into your day book or timetable.

- e.g.:
 - While a group is practising a puppet play?
 - While partners are exploring pattern blocks?
 - While a student is planting seeds?

Note: Be sure to vary when and where you observe.

WHO and what are you planning to observe?

How are you planning
to observe?
• objectively? • subjectively?

WHERE are you
going to observe?

Decide ...

What will you observe?

- innovation? ● problem solving? ● trust?
- body awareness? ● decision making? ● respect?
- leadership? ● choice of materials? ● spontaneity?
- types of play? ● classifying? ● hygiene?
- sorting? ● completion of tasks? ● handwriting?
- planning/organizing? ● self-esteem? ● learning style?
- talk? ● question posing? ● analysing?

What will give you a complete picture of the whole child?



* When you have decided ... note your decision as an OBSERVATION POINT in your timetable or lesson plan.

Key elements in observing children

The Plans

- when
- who
- how
- where
- what

The Device

- your organizer

The Observations

- noted after several observations
- plentiful
 - auditory
 - visual
- varied
 - objective
 - subjective

The Patterns

- noted after several observations

The Implications for Program

- the basis for further planning
- Now it begins again...

This is one possible tried-and-true OBSERVATION DEVICE.

*** This is used all year... The context and activities will change, but the observation device remains constant... It is then passed on to the next teacher.**



These are kept for reference. At a glance, the observer may check to see that . . .

1. the time
2. the context
3. the activity

... have changed over the school year to ensure a broad picture of each child.

This is critical time!

At first it must be built into the observer's timetable. The children must realize that they do NOT engage you at this time.
 (* This could be for 2-5 minutes!) When a teacher is in the observation mode, children are encouraged to solve their own problems (except in emergencies!).

Planned Observation Points

Date	Time	Context	Activity
Monday, Sept. 17	A.M. after recess P.M. after lunch	Gym Resource Centre following direction	balancing
Tuesday, Sept. 18	A.M. before recess	Language Centre	choice of activities
Wednesday, Sept. 19	A.M. P.M.		
Thursday, Sept. 20			
Friday, Sept. 21			

paper clips

File folder or sturdy cardboard.

paper clips

My Daily Observations

Jody	Debbie	Raymond	Luke
Roger	Caluse		
Thai-li	Ruthie		



Every day at least NINE new names are put here on gummed paper. This ensures that the observer will not become preoccupied with one or two students (unless required for other reasons) and that every child will be observed regularly. These are transferred to the Observation Booklet.

Extra gummed paper for spontaneous observations.

planning these observation points guarantees the observer a daily chance to observe in a conscious fashion.

Sample Observation

Comments are made after observer notes a pattern.

Observation Booklet

(or individual file folder)

Date	Jody
Time	Monday, Sept. 17 11:15
Context	Gym
	<ul style="list-style-type: none"> • hopped on left foot easily • seemed off balance on right foot • moved across balance beam quickly with an easy rhythm

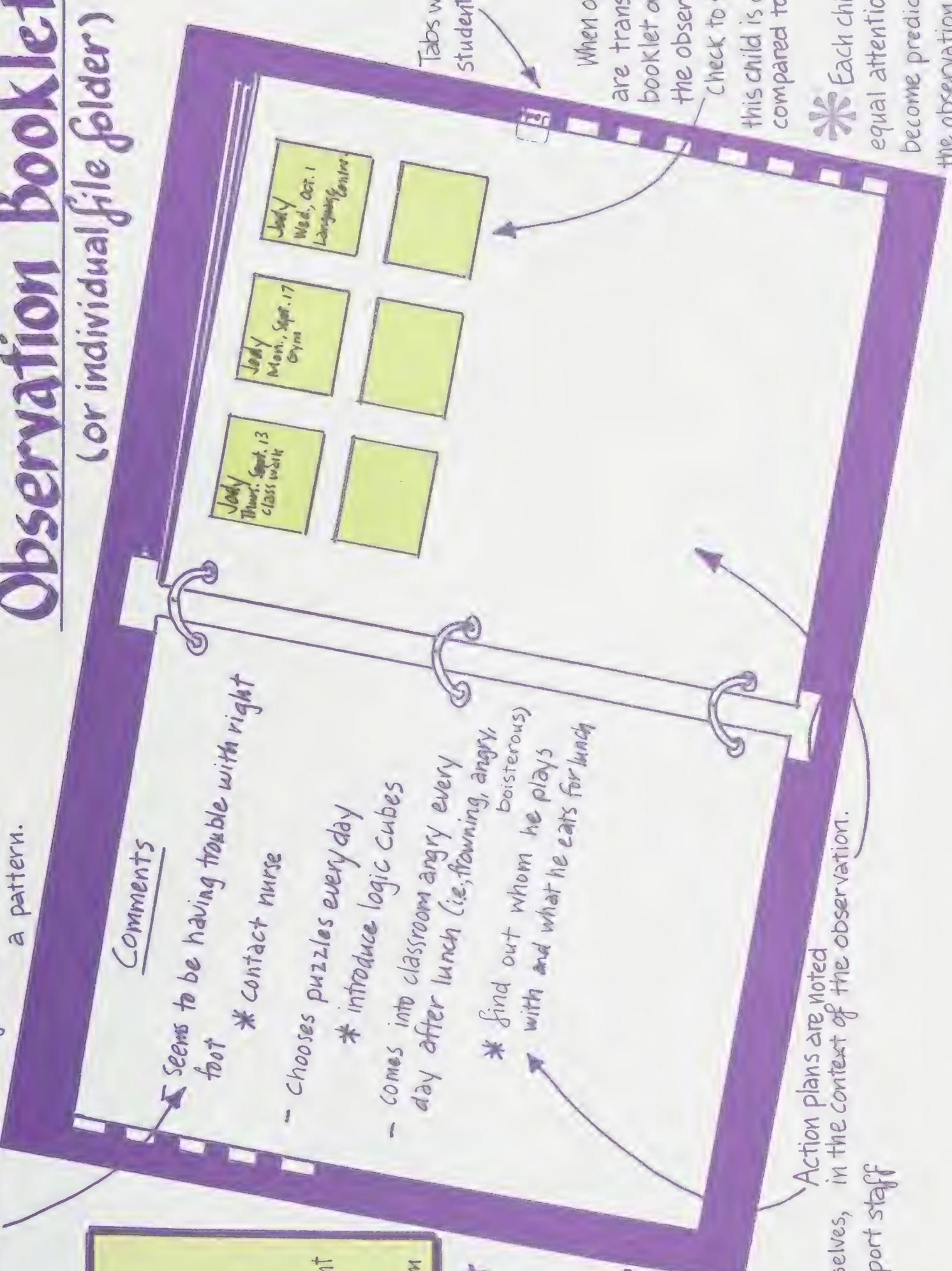
Observer describes what is seen or heard.

This is not the time for labels, opinions, or judgments.

This collection of observations is beneficial for . . .

1. planning programs based on the needs of individuals
2. discussions with the children themselves, parents, colleagues, principal, or support staff
3. report cards
4. interviews
5. special education data base

Action plans are noted in the context of the observation.



*** Each child deserves equal attention. If things become predictable, change the observation time, context, or activity.**

OBSERVATION is the key

to developing a

child-centred

programme.

Part Two: The Child-Centred Classroom

Developing your classroom environment

The dragon stick
and friends

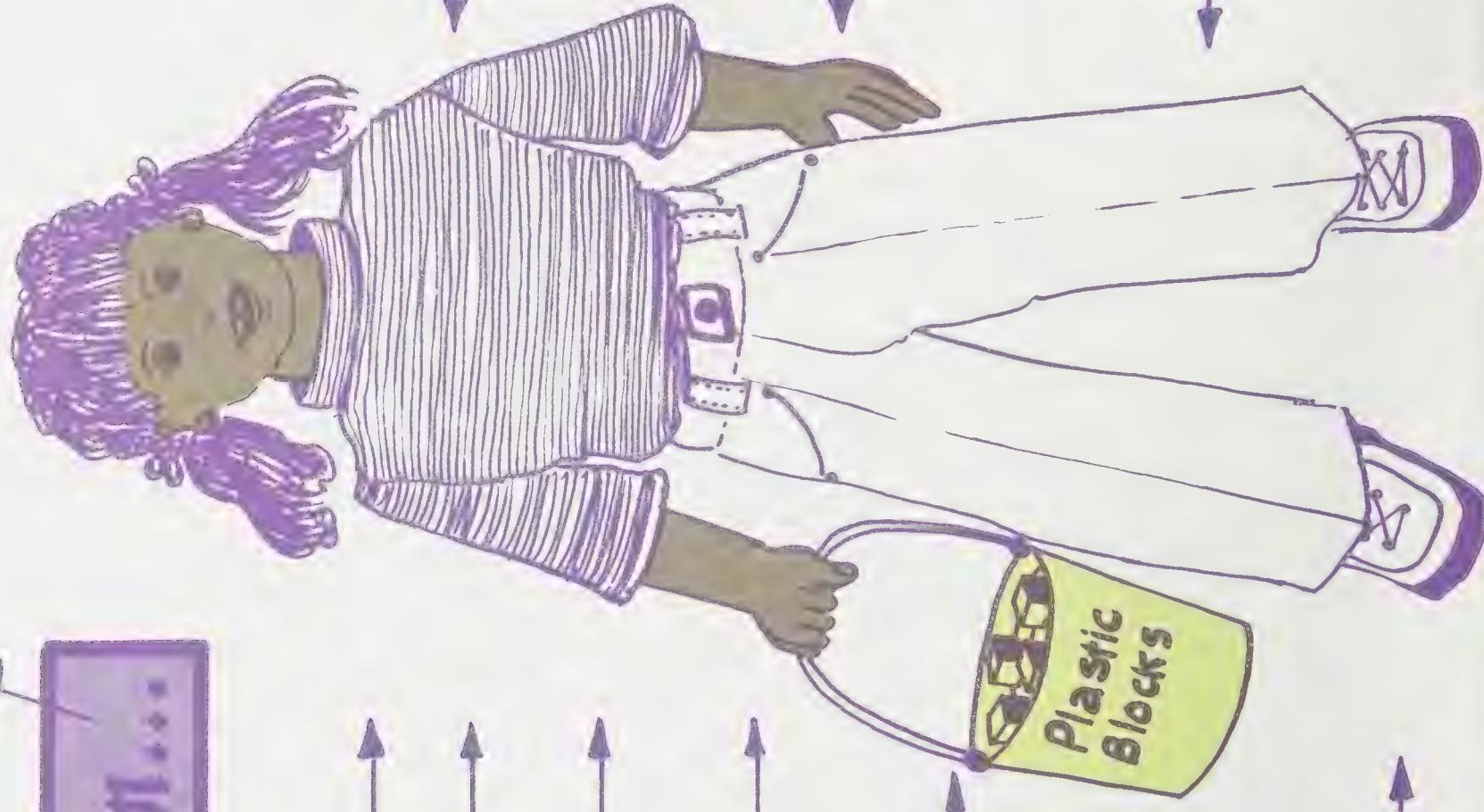
The dragon family

This is where the
dragon family live.



In the Child-Centred Classroom

- there is a balance between open-ended (divergent) and/or focused (convergent) challenges.
- integrated programming may evolve naturally.
- planning is based upon the observed needs of the child.
- the child belongs to many different types of groups.
- expectations are made clear to the child (because they are clear to the adult).
- activities are developed by a teacher who has a clear philosophical framework and an understanding of child development.
- the individual child is honoured, therefore everything is not the same, the same (for example, there are never 2 identical stories or pictures or projects).



- materials are accessible to children.
- there is evidence of the child's own self-selection of materials, activities, and groups.

- furniture is arranged to accommodate both the teacher and the children.

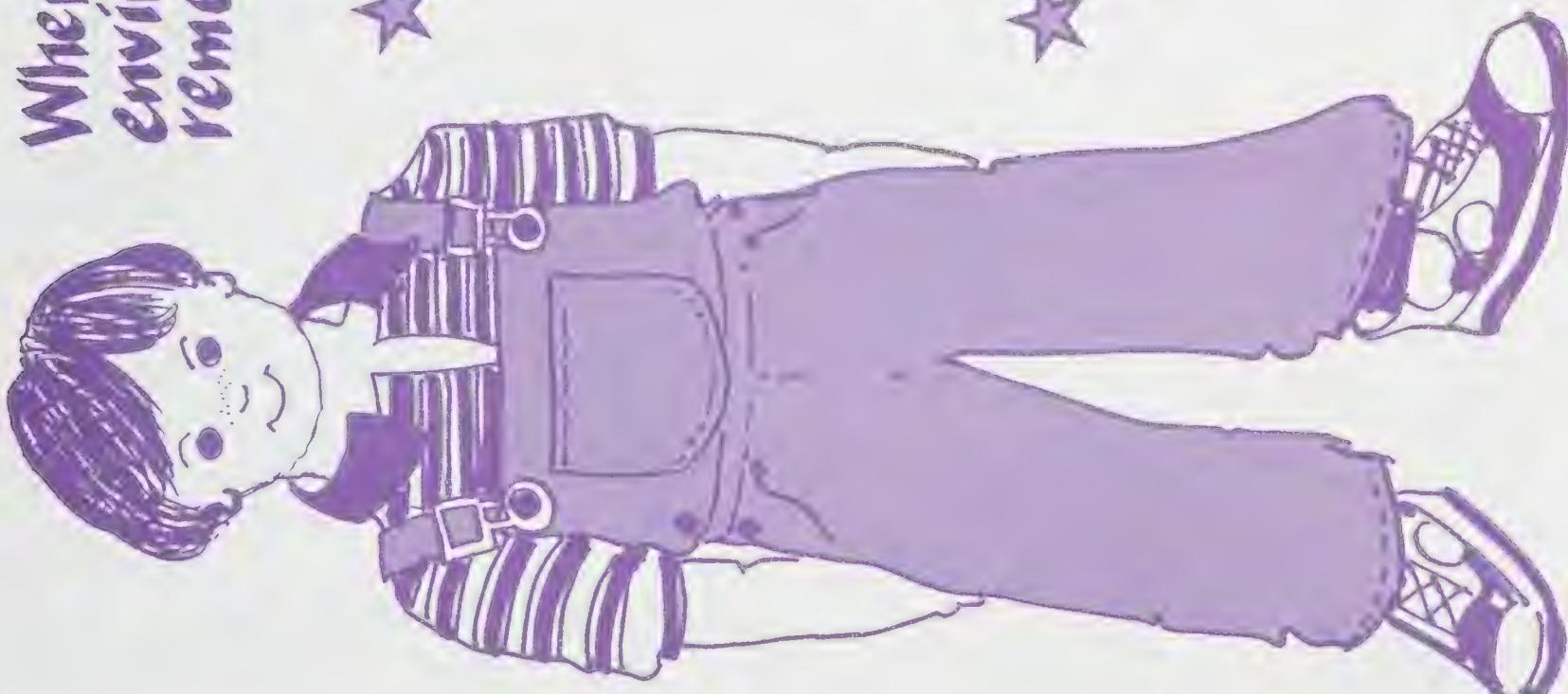
When planning, designing, and developing a classroom environment that will enrich these "Years of Enchantment", remember the following . . .

★ Natural curiosity and the desire to explore are qualities that we drive in young children.

★ Given the opportunity, the young child will move onward to discover new frontiers . . . with gusto!!

In order to develop and build upon the natural sense of enchantment and wonder of young children, the teacher must provide a wide variety of stimulating materials and activities . . . and observe . . . and observe . . .

When selecting materials and creating activities to enhance the child's love of learning, the teacher needs to consider how imagination, originality, spontaneity, inquiry, intuition, and interaction will be developed.



Special Materials of Imagination



★ See page 44 for other child-centred materials.

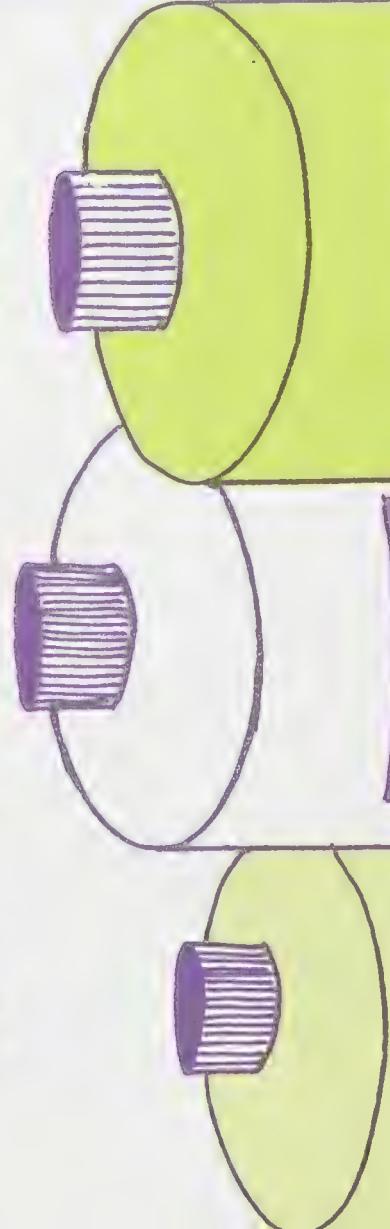
When creating a stimulating world in which the child may explore and grow, **DO** consider all the senses...

- sight
- touch
- hearing
- taste
- smell

THEN (2) collect a variety of materials **AND (3)** either introduce the materials before setting them out **OR** observe the children's reactions as they discover the potential of the materials. (This should occur over a long period of time... The longer children explore and manipulate materials, the more possibilities they begin to see.)



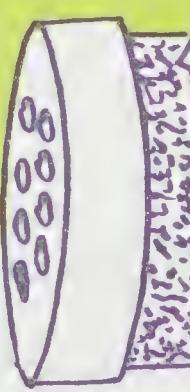
Assorted
Foil Paper



Tempera
Paint
Purple

Tempera
Paint
Magenta

Tempera
Paint
Leaf Green



Fine
Sand



Glitter



Assorted Sequins

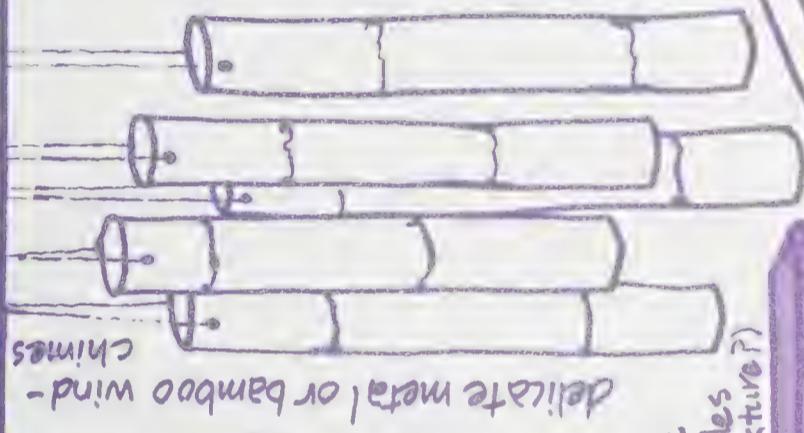


Tissue Paper
Assorted
Colours

Reach far beyond the paper-pencil world... The medium really is the message.

Touch and smell and ask questions and discuss and sculpt and draw and compare magnify and go deeper!

a shimmering crystal or prism



delicate metal or bamboo wind-chimes

a new floral arrangement every week...

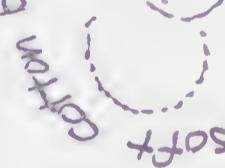


- Touch it.
- Smell it.
- Draw or paint it.
- Magnify it and observe different parts.
- Discuss colours, shapes, and textures.
- Observe patterns - petals, stems, leaves.
- Compare.
- Enjoy.

sea shells...



cotton balls...



smooth stones...



rough stones...

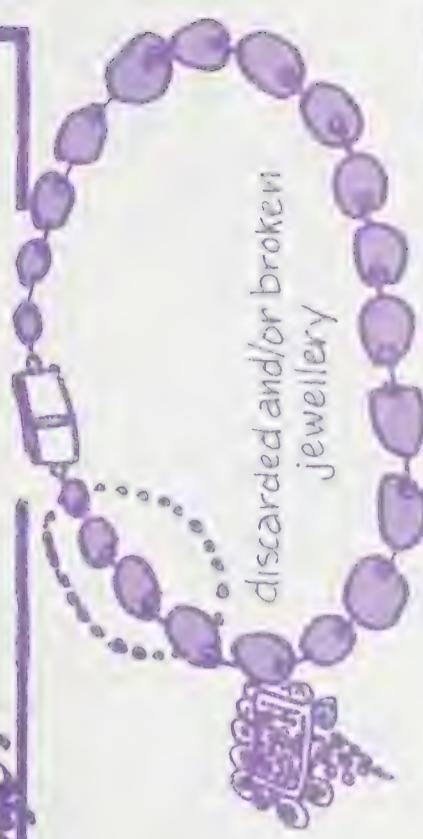
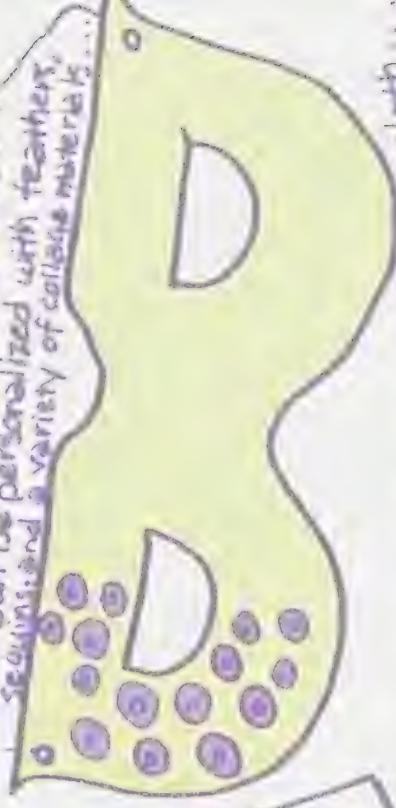


rough ceramic roof or wall tiles
(rubbings for texture?)



audio tapes of classical country
music, rock and roll...

an assortment of masks...
that can be personalized with feathers,
sequins, and a variety of collage materials...



discarded and/or broken
jewellery



Have you considered providing children with alternative ways of applying paint?

★ Plan for numerous opportunities for children to explore and experiment with new ways of applying paint... ASK THEM to devise a new method.



★ Keep a collection of paint applicators in a basket or tote box in the painting area so that the children can choose the right tool to do the job. (This same principle applies to writing, sculpting, dramatizing...)



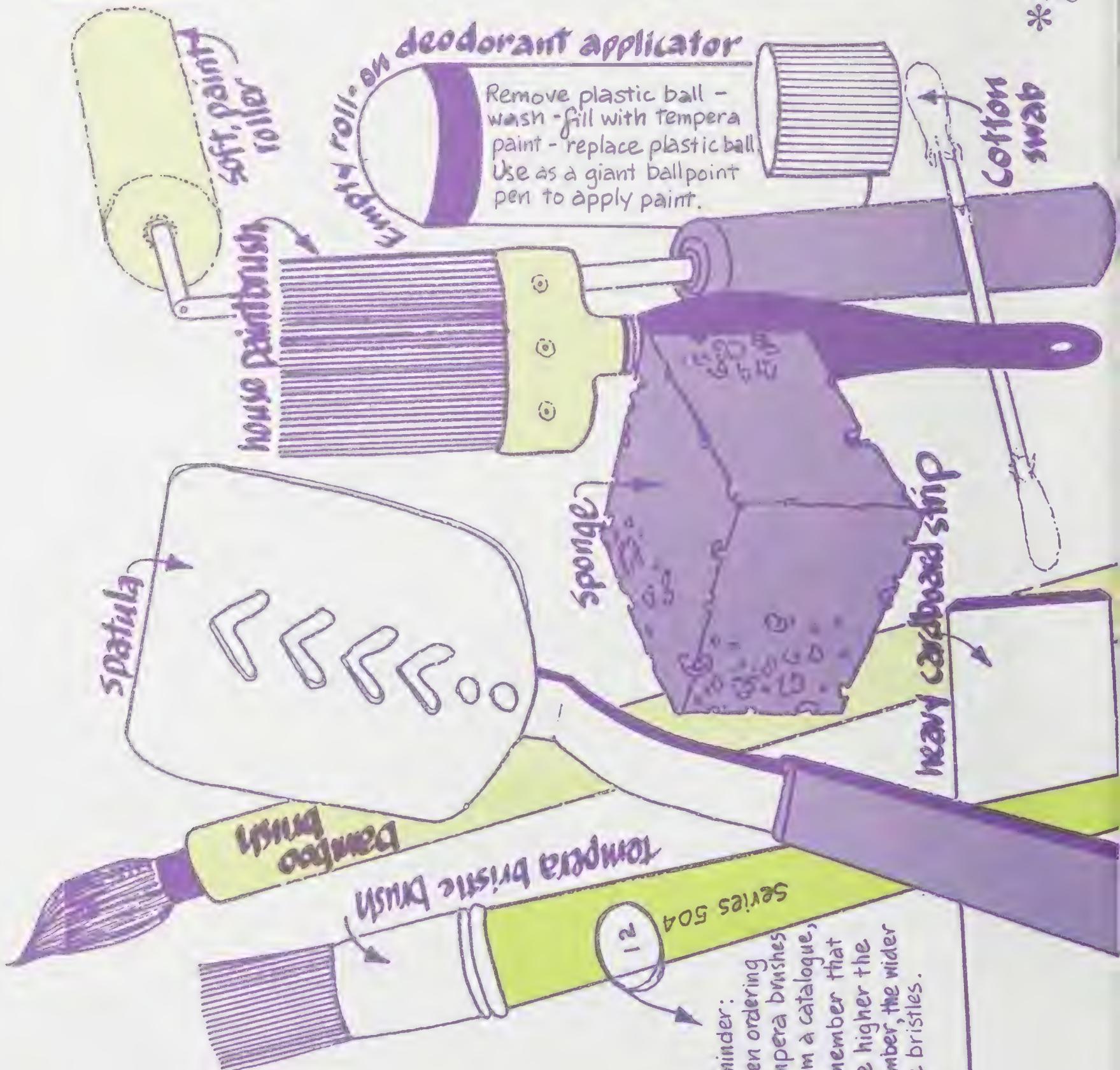
★ Introduce and demonstrate the way a new paint applicator applies paint to a surface. Talk about the appearance and texture of the paint... smooth... grainy... streaky... blotchy... etc., and compare it to marks made by other applicators.

...listen to and watch the children's responses.



Remember... take a good look at what you have already got! Stretch the number of uses!!

* A paint or hardware store is a good source of inspiration when looking for unusual applicators.



When planning visual arts experiences for young children, keep in mind the following three words:

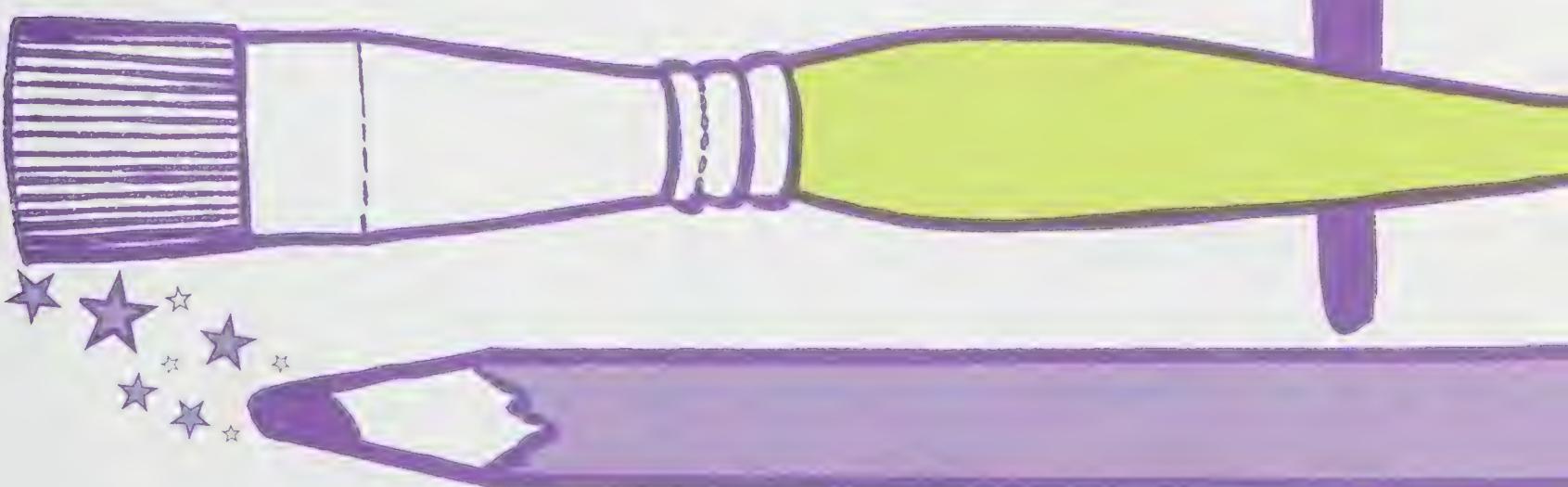
- ★ 1. **applying**
- ★ 2. **forming**
- ★ 3. **interlacing**

These are the basic art processes that young children should be involved with during the course of their pre-school and Primary years. The words themselves suggest an active approach to creating and communicating ideas!

★ **Applying** • the application of paint, crayon, soft chalk, etc., to other surfaces for visual effect.

Other applying processes might include glueing or fastening materials (collage), decorating with found materials, printing patterns with a variety of "printmakers" (plasticine, wood scraps, styrofoam, etc.), and drawing on a variety of surfaces (paper, sand, cloth, wood, chalkboard) with pencils, markers, crayons, chalk, and other drawing materials.

★ **Forming** • the modelling or construction of materials into new forms. Materials such as clay, plasticine, cardboard tubes and boxes, wood scraps, styrofoam, and a variety of modelling mixtures may be used to create three-dimensional form. Wonderful creations will quickly appear when young children are confronted with piles of discarded materials and interesting "junk".
(See list of collectable materials on page 44.)



Interlacing • The process of weaving, knotting, stitching, and twisting natural or manufactured fibres into patterns and designs. Exploratory experiences with this process could include paper weaving, simple stitchery on open-mesh netting or screening, and group weaving on large, home-made looms.

Use these three broad categories of art processes as activity headings when you are planning exploratory or learning centres for young children. Think about providing a variety of opportunities for children to apply ... and interlace ... creative children (and teachers) will discover methods for combining these methods and processes.

The materials themselves often suggest to children how they might be used. Instead of providing the ordinary everyday materials for collage explorations, begin to collect different, unusual materials for cutting, pasting, and fastening ...

- fake fur scraps
- cut-up experimental artwork (finger paintings, etc.)
- colour chips from the paint store
- wallpaper samples
- feathers
- sequins
- glitter dust... etc., etc., etc.
- cloth/felt scraps
- wool
- lace
- ribbon
- packing materials
- straw
- raffia
- gaunc, cheesecloth
- coloured aquarium gravel
- coloured cellophane
- tissue papers
- gift-wrap papers
- soil papers
- coloured advertisements from magazines and trade journals
- tree bark

Sort and classify the materials (the children can help with this) and store in clear plastic bags, large institutional-size condiment jars, or open plastic totes so the materials are visible and accessible.
NOTE: Plastic doesn't break ... glass does!!



Be SELECTIVE !!

of activities?

Brainstorm with the
children or plan by myself?

Whole class?
Or individual?

Large group, small
group or individual
(or a combination?)

Tempera paint or
marker pens?

Film, videotape, or
slides?

Choose materials

that stimulate YOUR interest too!

that you can TRACK and RECORD!

activities

that suit the needs of your students... (This will change frequently!)

that have multi-uses!
that encourage the sense of wonder within your students!
that you feel comfortable observing!

that challenge and break the paper-pencil-only mode!!

Now

let's move on to
more ideas that help to encourage
creativity and
imagination !!

Wood sculpture or a
variety of found materials.
the children
may also select and develop
activities, materials,
and ideas.

Draw, Paint, or write?
OR: Paint and
write? Write and
draw?

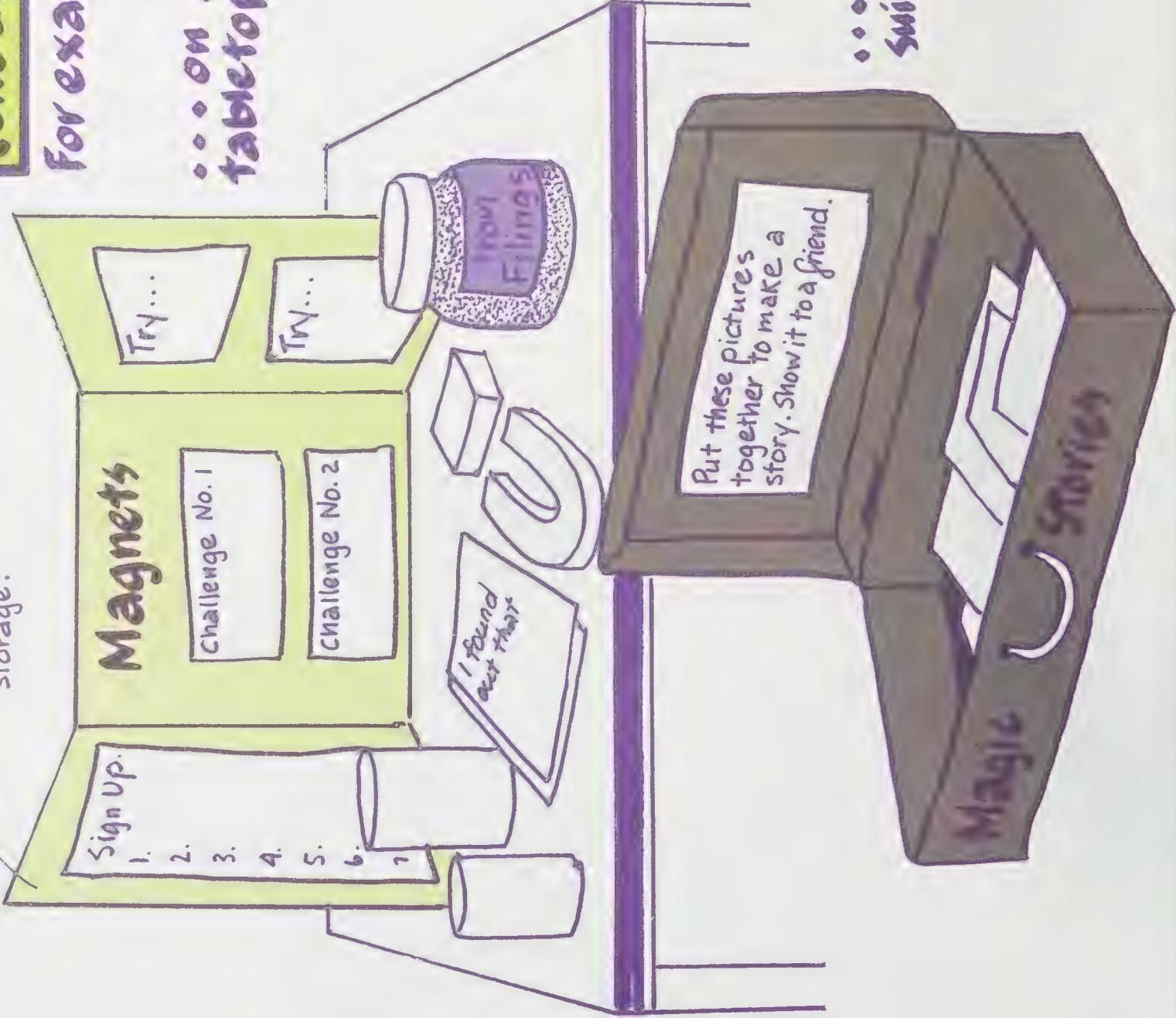
Read a story or dramatize
with a puppet?

**Look not only to multi-uses of materials, but also to multi-uses of space...
(Give activity directions orally, on an audiocassette, or with visual aids.)**

For example:



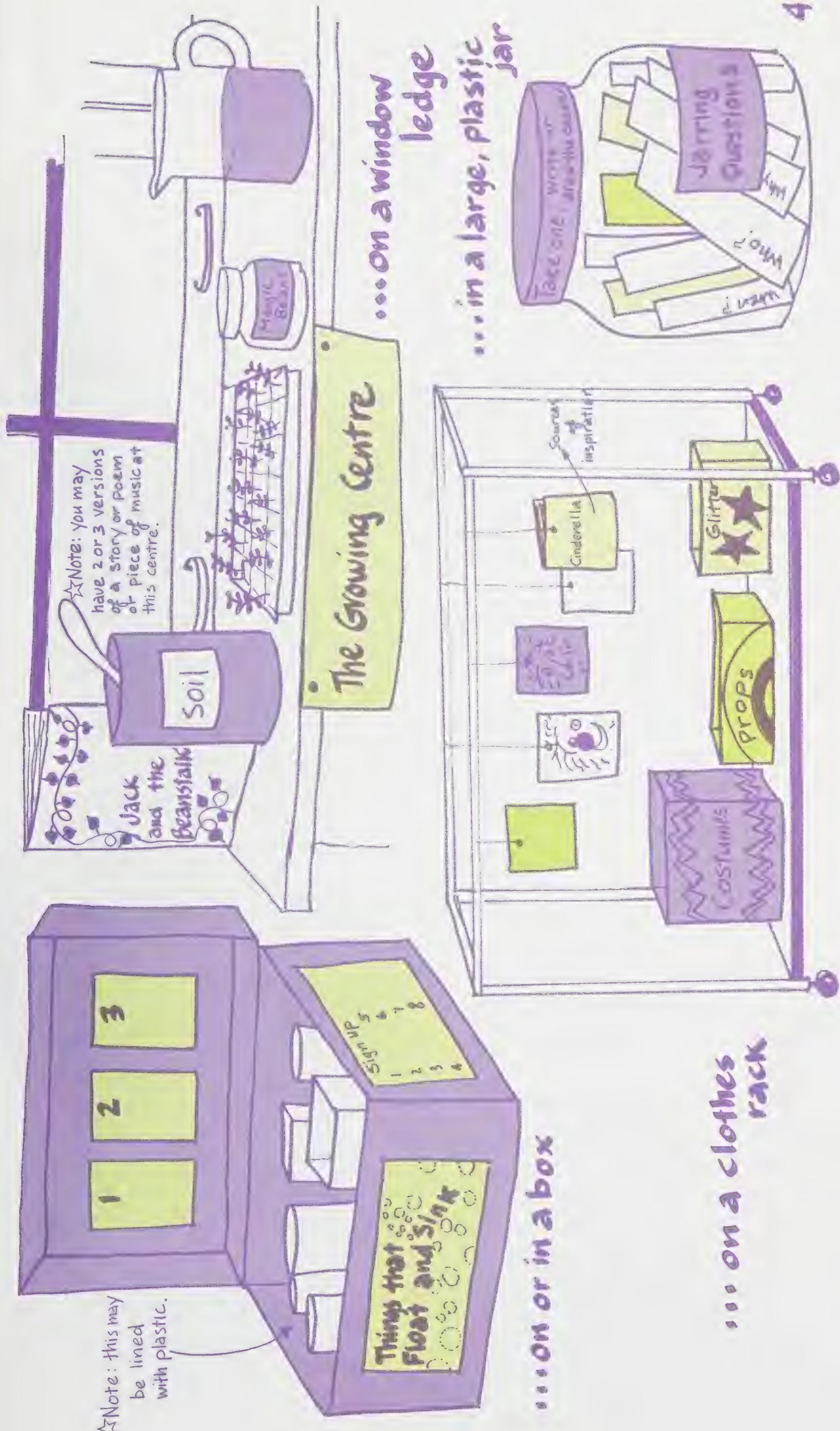
...on a
tabletop



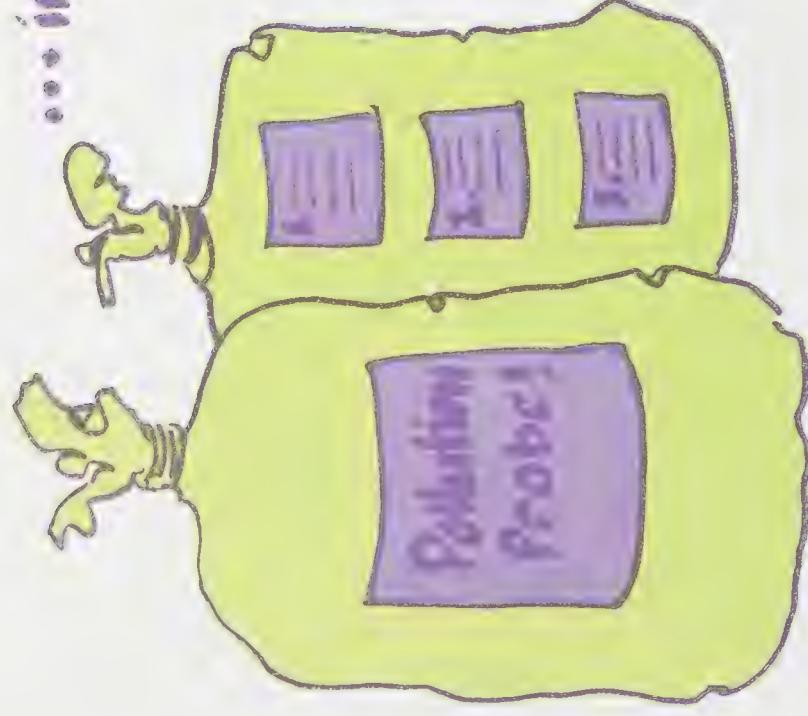
Note: 3-section display board can be folded flat for storage.

...in a musical instrument case





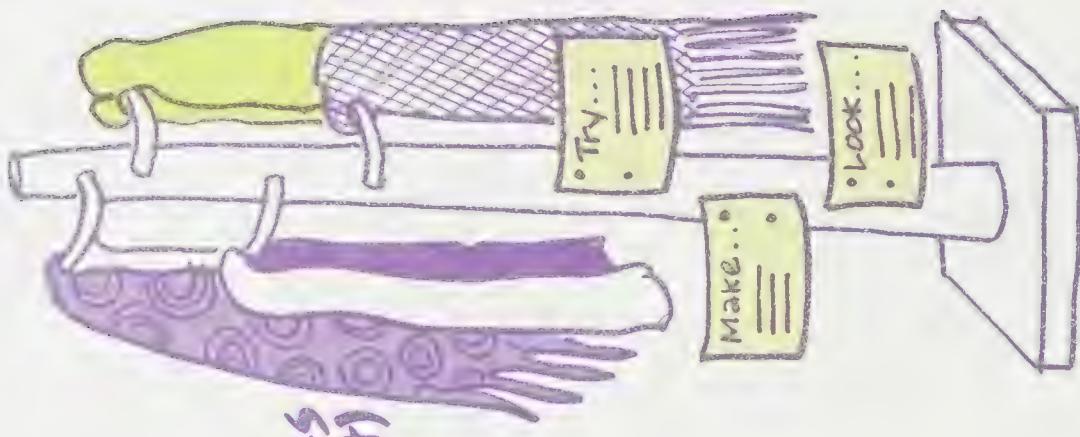
... in plastic garbage bags



... in a tub



... on a clothes tree (child height)

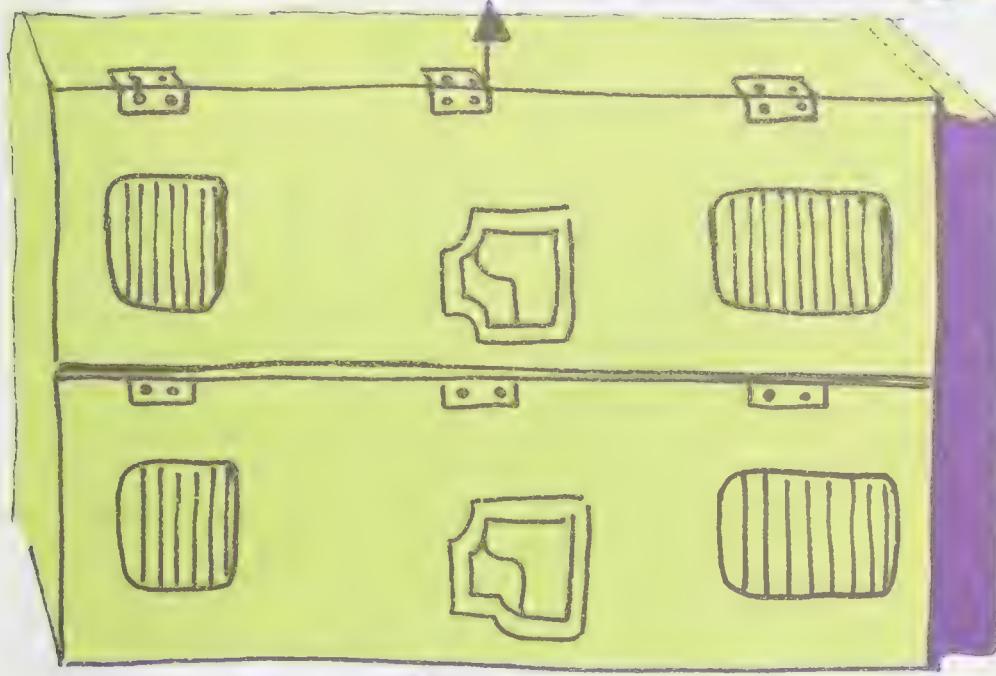
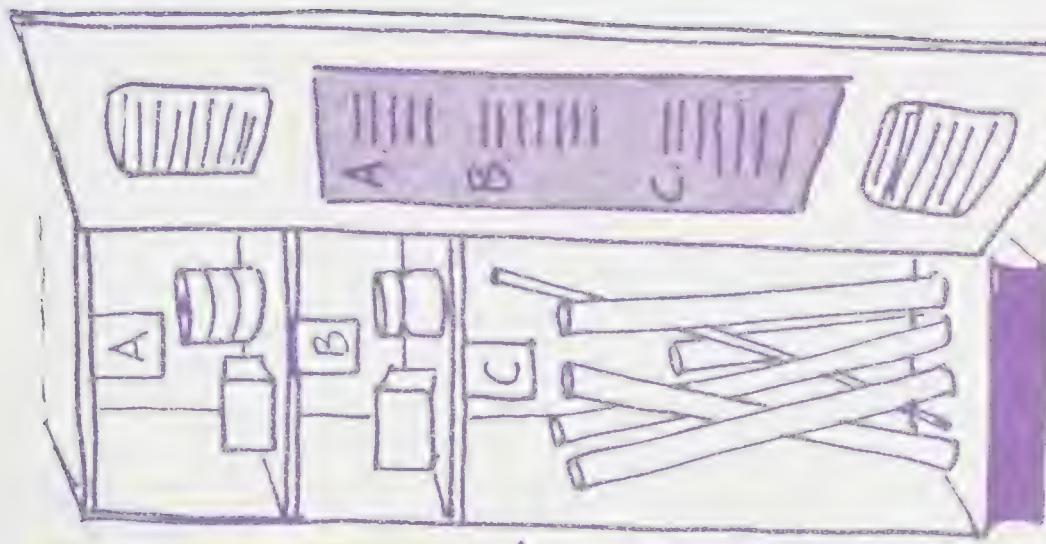


... in a binder



... on a wall or bulletin board





... in a small,
portable
cooling chest



... on a tray
and ...



... in an old school locker (child height)
... and ...

Note: With alternative techniques for display
and storage, lack of space need never be
a deterrent!

THINK! Look at what you have. How else could it be used ???
 (Ask the children... they'll have lots of ideas!)

Cardboard

- triwall?
- heavy corrugated?
- billboard?
- a science board?
- a large, cardboard box cut up?

What could this
become ???

Put hinges on
outside not
inside edges.

Hinges with heavy
plastic tape or
scorched knife.

The backdrop for a little play? An instant puppet theatre?

A secret, quiet place? A collapsible centre? A giant elephant face?

A portable display board for children's work?

The wall of a fairy-tale castle?

A screen for small groups
or individual children to
view filmstrips, slides,
film, videos?

A classroom Big Book that opens from the middle?

How can you make the ordinary...extraordinary?

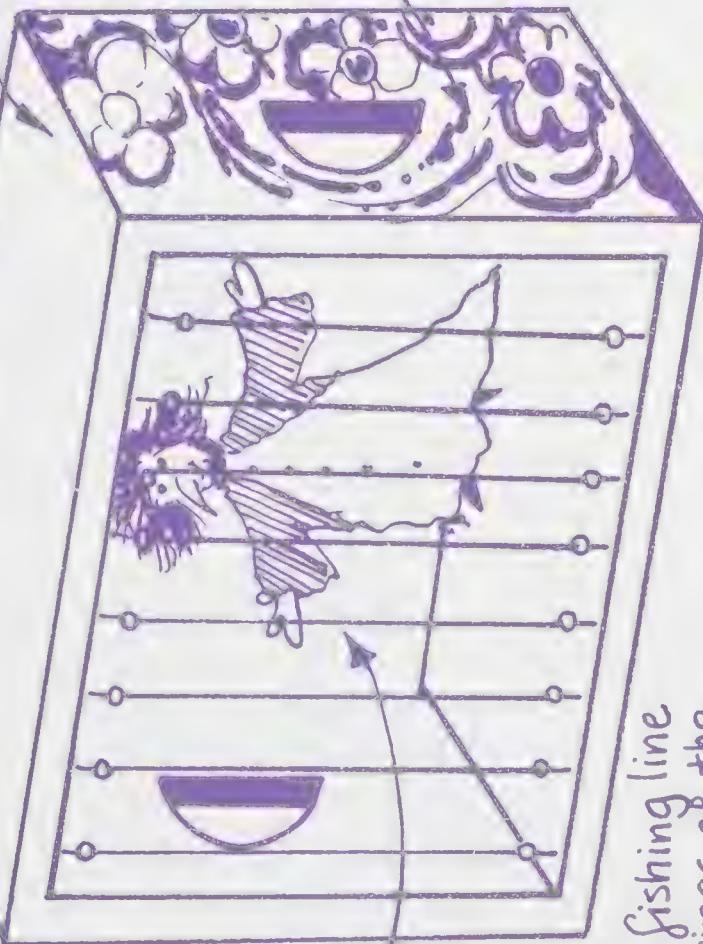
The Storyteller's Harp

This could be used by the teacher, a child, or a visiting storyteller.

Paint a picture of the story being told on the back panel.

Sand it.

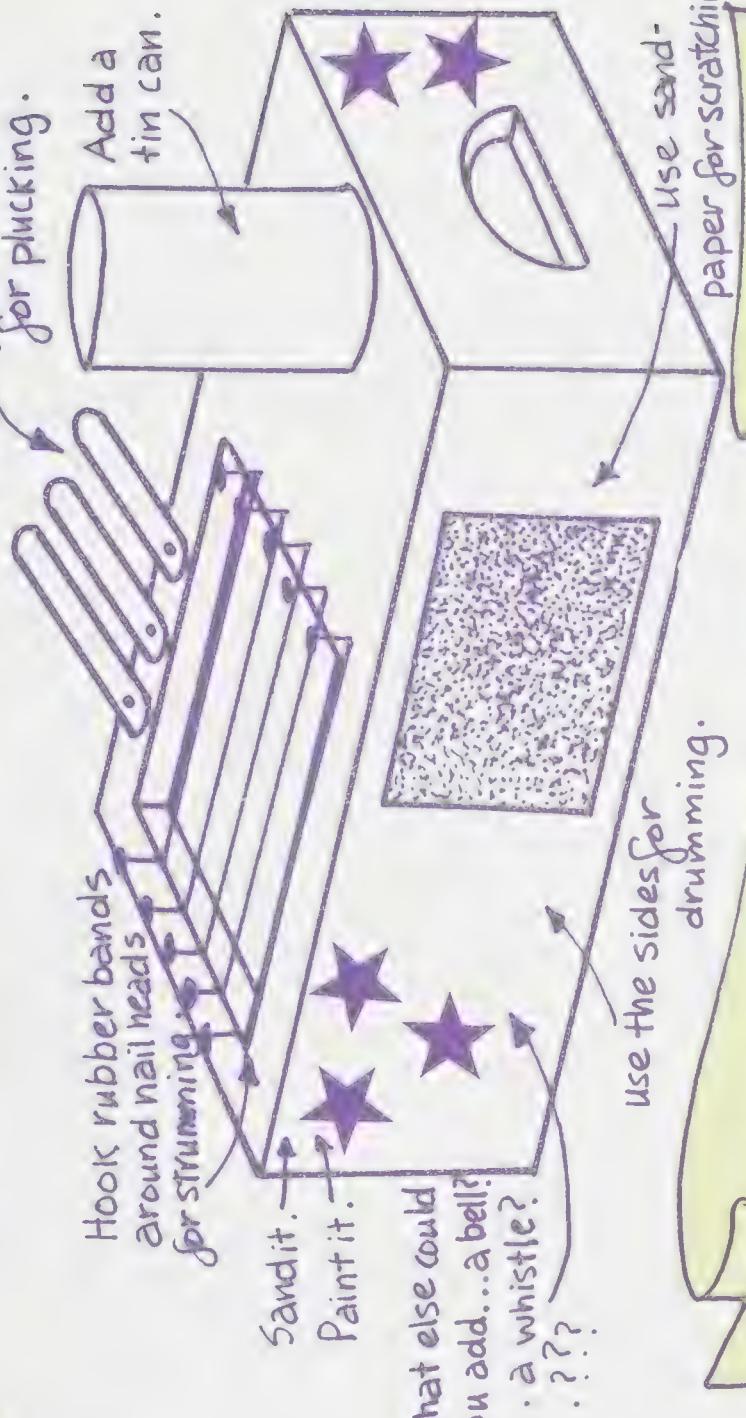
Paint it.



Use plastic fishing line for the strings of the harp.
2 rows of screw-eyes (top and bottom)

Take an empty soft-drink or fruit crate, for example...

Glue tongue depressors for plucking.



use the sides for drumming.

use sand-paper for scratching.

The Magical Soundmaker

This could be used to create a mood, accompany a story, provide sound effects for a puppet play...

Or... What could you do with something as simple as a wooden spoon??

*Great this end and
cassettes merchant
etc.*

the best we can do
is to let them go
and hope they will
find a better place
to live in.

23

Grasp this end and cast spells or chant messages.

卷之三

glass containers

Coloured water

10
MARCH

It could become a MAGIC WAND that sparkles as it sways. Try turning the lights off and following it with a flashlight.

Do you
play a game?
Find other materials to bring
to this table?

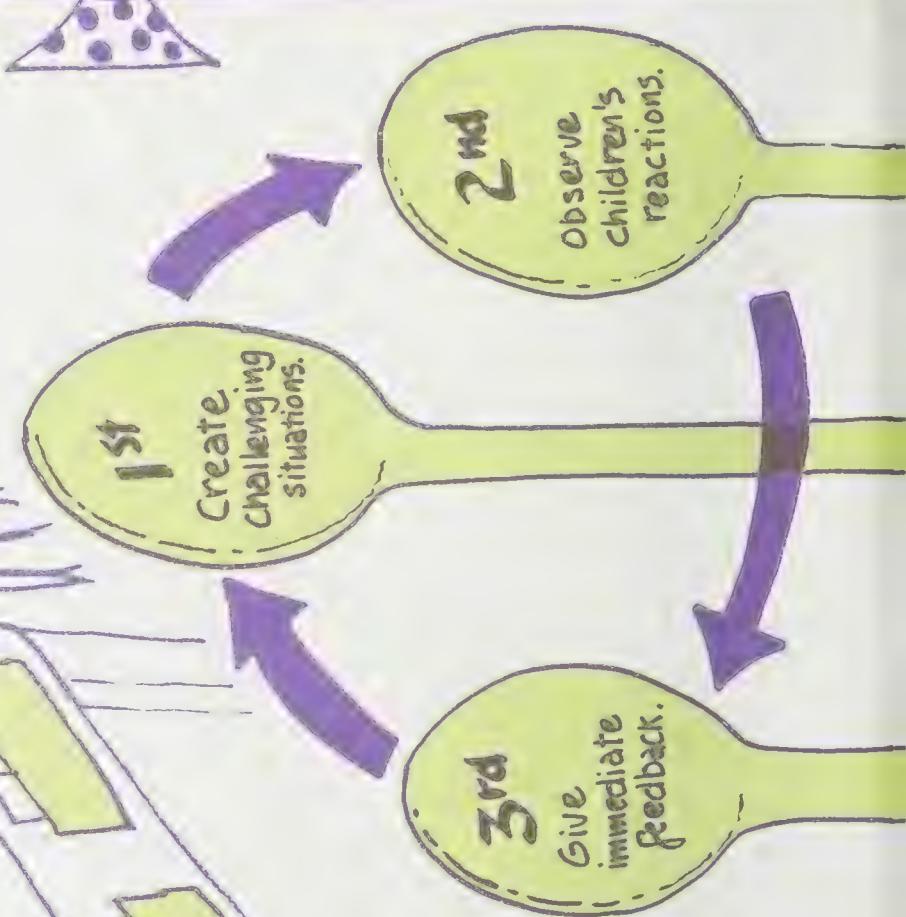
8

Only 1 or 2 students may work here at once

oor
oor

Note: Pictorial representation of instructions assists the non-reader.

It is a versatile utensil to use when experimenting with creating different sounds . . . playing the water xylophone.

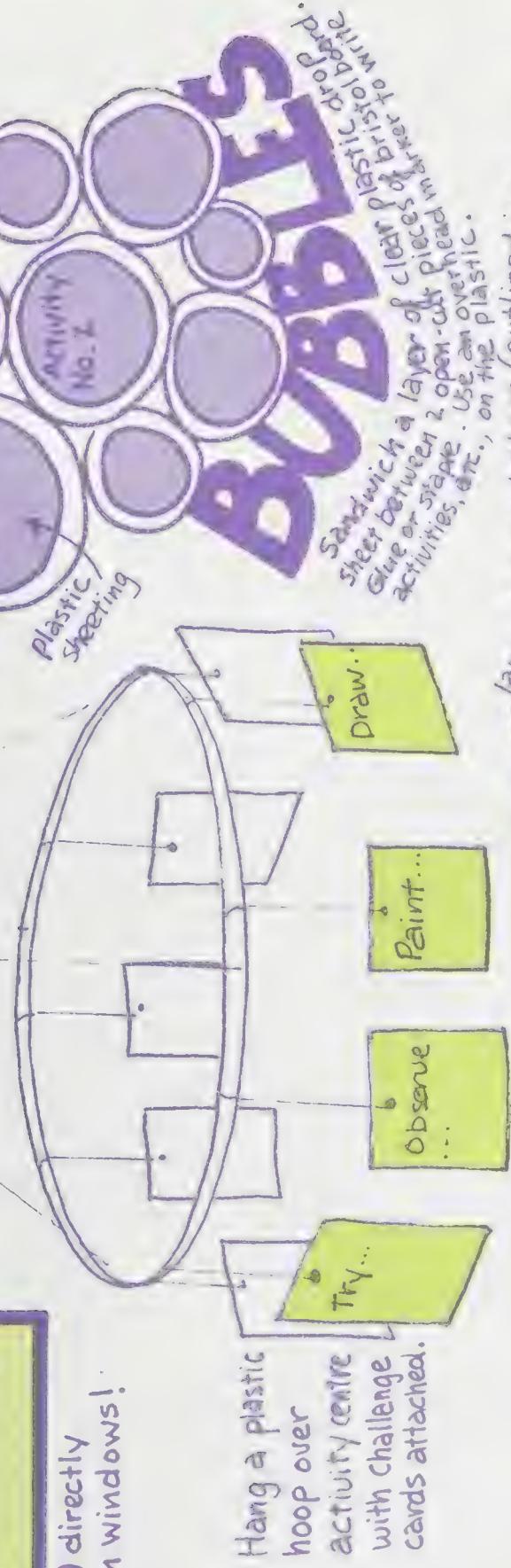


INSTANT PUPPETS ... the SPONGE FAMILY

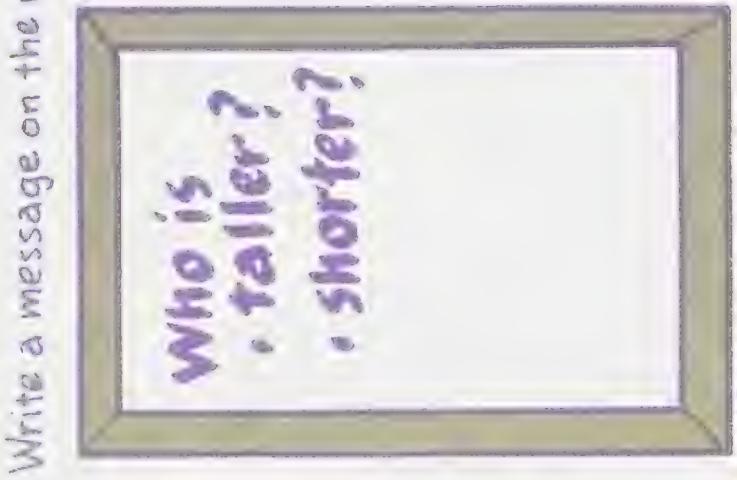
When students or teachers are creating signs or labels that delineate a specific area in the classroom, they can use several methods . . .



Paint signs (with tempera paint) directly on windows!



Hang a plastic hoop over activity centre with challenge cards attached.



Write a message on the mirror.



Use bulletin-board letters cut from . . .

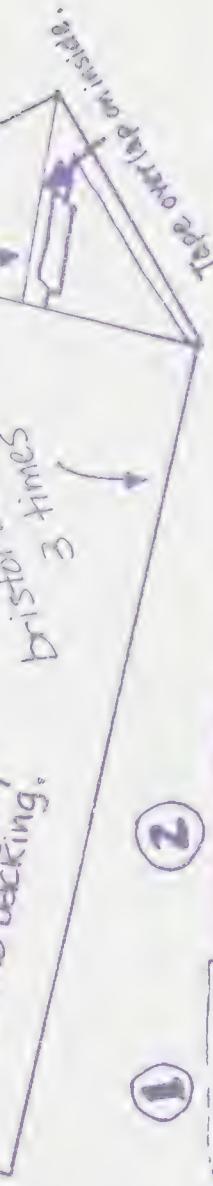
- wallpaper sample books
- wrapping paper
- sandpaper

. . . to create textured, interesting letters.

NOTE: Every Primary classroom should have at least one full-length, easily accessible mirror for body awareness.



large, bright letters (outlined in a contrasting colour with crayon, marker, or oil pastel?)



Create 3-dimensional letters by cutting letters out of sheets of Styrofoam. Paint with acrylic paint or cover with vinyl or felt.



While free exploration is critical for children's development, they need some boundaries. Children like to know where things are kept and where they should or should not go. Predictability in classroom environments

provides a kind of security for the young child. Signs, such as the ones hanging above, help children to focus their energy, or tell them what is expected in a certain section of the room.

Make the signs BRIGHT... BOLD... COLOURFUL... AND EASY TO READ !!

Last but not least . . . remember the power and importance of storymaking.

Language development is the key to a child-centred classroom!

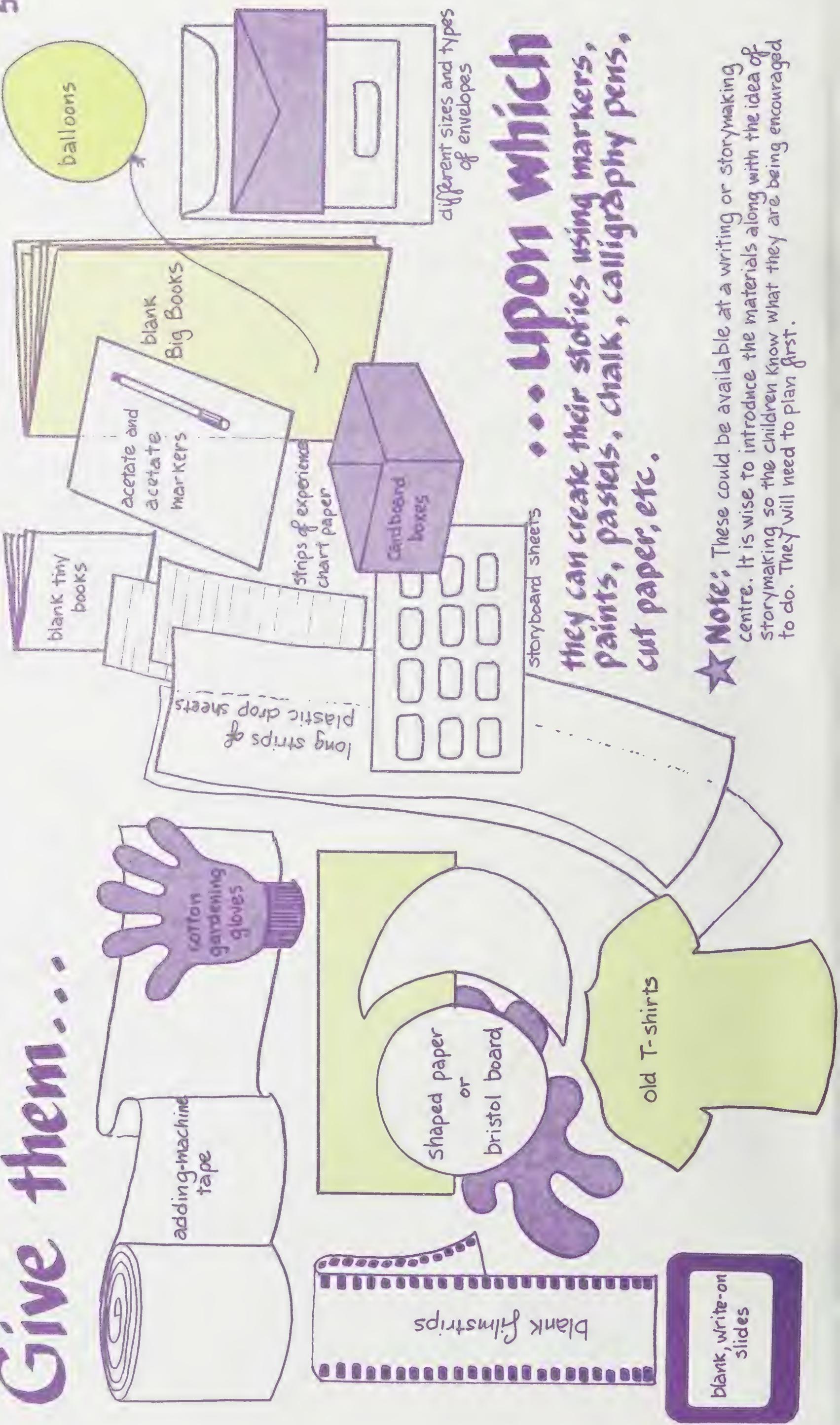
- Through talking and writing, children shape ideas.
- Through such things as dramatising, drawing, painting, sculpting, and book-making, children express ideas.
- Through such stimuli as books, films, trips, records, and tapes, children's thoughts and dreams are enhanced . . . and new doors are opened.
- Through having their own ideas and modes of expression honoured, children's sense of belonging in the centre or heart of their classroom.

Sources for stories are endless . . .

- good children's literature
- poetry anthologies
- math problems
- social studies / science texts
- recipe books
- song books
- Big Books
- everyday events and occurrences
- and, of course, stories from within the child.

Note: Storymaking is a generic term. It pertains to the story of almost anything. Very young children are unable to grasp abstract concepts . . . so, the notion of story helps them to connect ideas and to see a sequence of events (for example . . . the story of a circle . . . the story of a flower growing . . . the story of a trip to the Zoo).

Give them ...

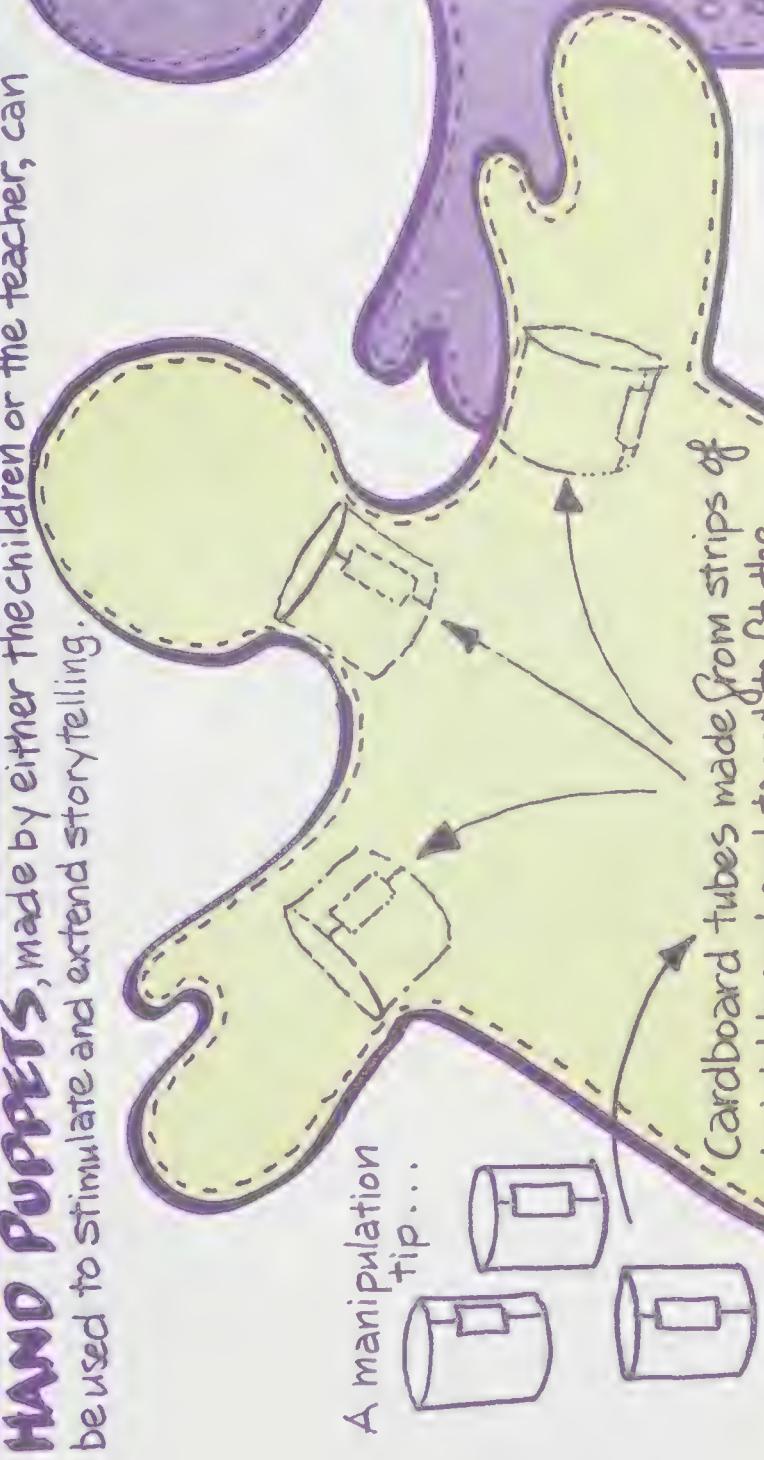


... upon which
they can create their stories using markers, paints, pastels, chalk, calligraphy pens, cut paper, etc.

Note: These could be available at a writing or storymaking centre. It is wise to introduce the materials along with the idea of storymaking so the children know what they are being encouraged to do. They will need to plan first.

Puppetry encourages STORYMAKING

HAND PUPPETS, made by either the children or the teacher, can be used to stimulate and extend storytelling.



NOTE: The child-centred classroom environment ALWAYS encourages the voice of children to be heard!



Several blank puppets may be in a puppet centre. They can become any character because they are cost-free, if glue, felt, sewing equipment, string, yarn, material etc., are also available. The centre, new puppets may be created.

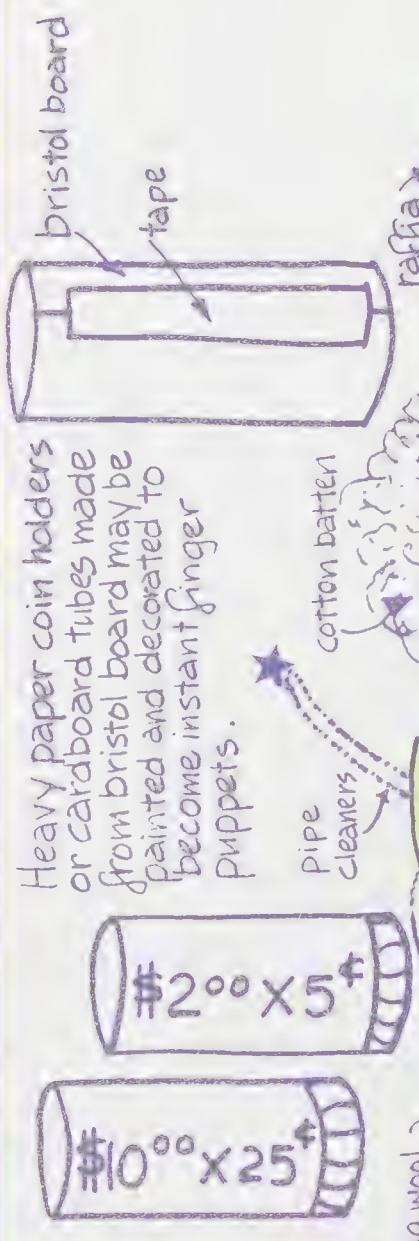
NOTE: Be sure that puppets are long enough—that is, to the elbow, not the wrist.

Blank puppets may be made of felt, or "fabric cloth", or heavy paper that can be sewn, glued, etc.).

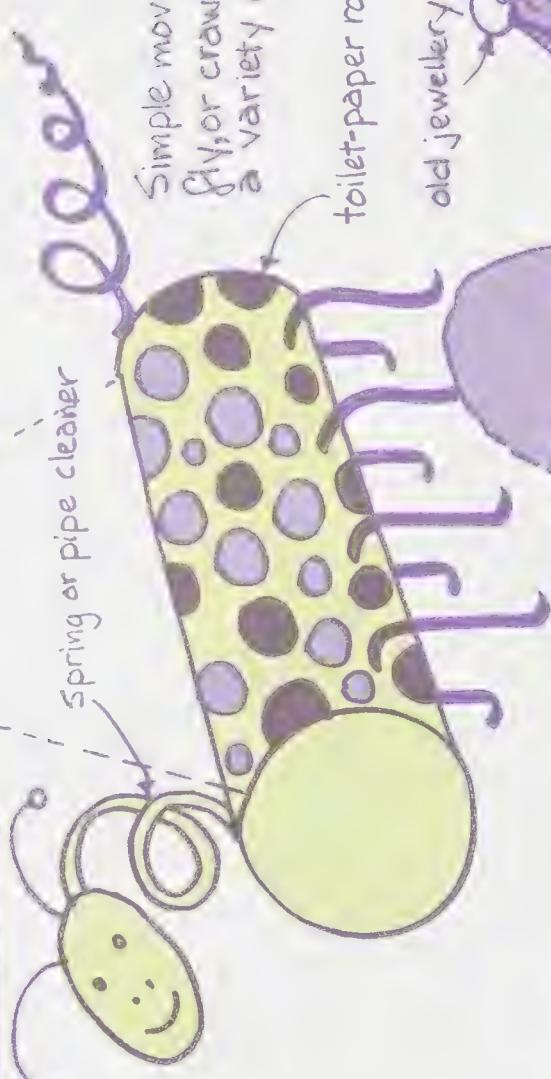
Puppets should be available at all times for young children... some children respond to puppets more easily than to people...

OP

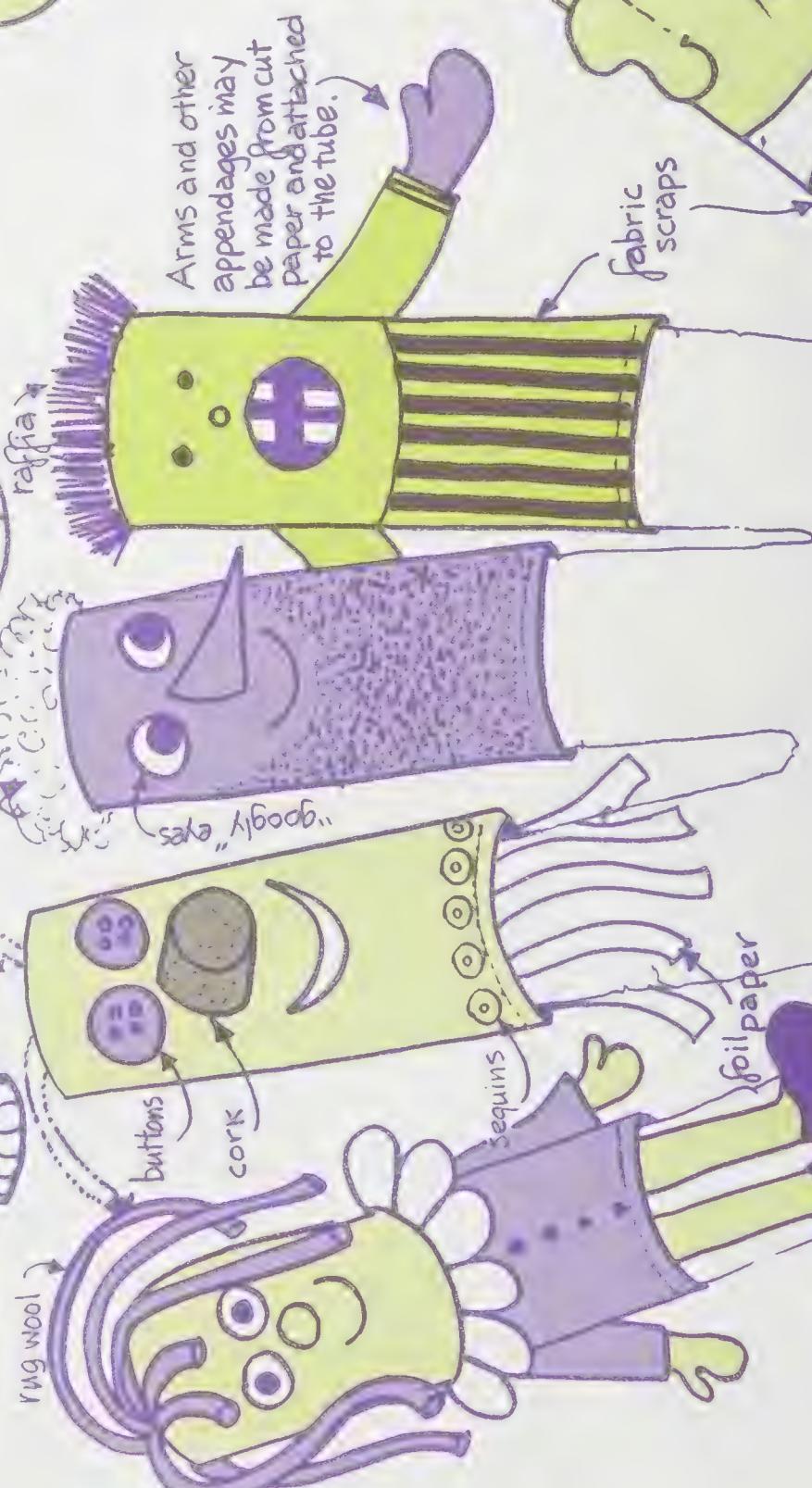
Other simple puppets may be made from ...



Heavy paper coin holders or cardboard tubes made from bristol board may be painted and decorated to become instant finger puppets.



Simple moving puppets that walk, sit, or crawl may be made from a variety of cardboard tubes.



NOTE: The more found objects and recyclable materials that are available to children at the puppet centre ... the more interesting the puppets!

Arms and other appendages may be made from cut paper and attached to the tube.)

Inexpensive white cotton garden gloves or old, discarded gloves may be decorated with marker pens, paint, or oil pastels to create a glove puppet. Other materials such as felt, buttons, yarn, fabric scraps, etc., may be glued or sewn to the glove.

NOTE: White cotton gloves may be dyed by the teacher with fabric dye to create a range of coloured backgrounds for glove puppets.

ALMOST ANYTHING CAN BECOME A PUPPET STAGE.

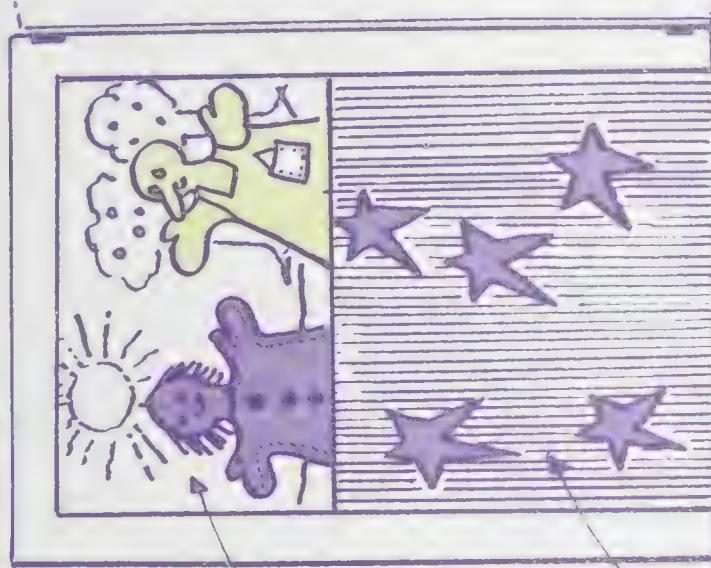
A rule of thumb: Children MAY want to perform their plays for other people... If so ... then as a courtesy to their audience, the "puppeteers" should rehearse. That is, children should practise the beginning and ending of their little plays.

Turn a table on its side.

Use real objects sometimes.



Create an instant puppet stage in a doorway.



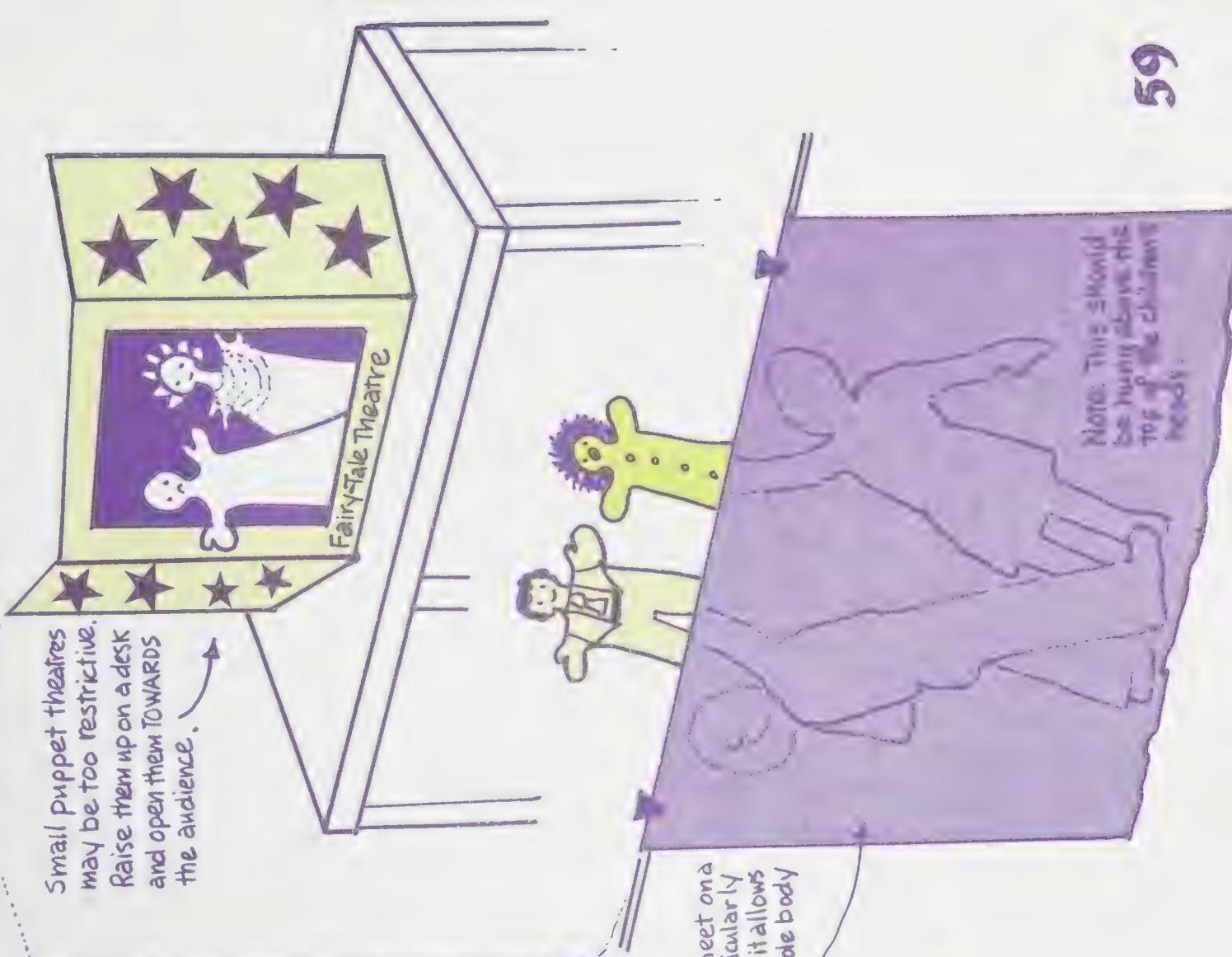
Paint or draw backdrop on mural paper, paper fabric, or cotton. Hang it from the top of the doorway.

Presenting:
A Walk in the Forest

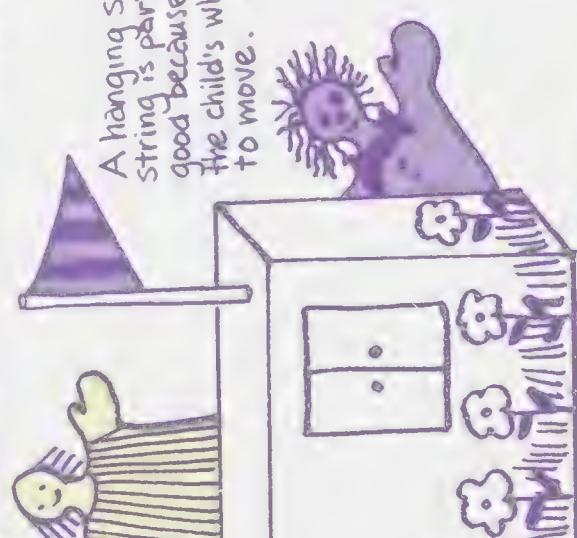
Cover lower half of doorway with decorated corrugated cardboard.



Small puppet theatres may be too restrictive. Raise them up on a desk and open them TOWARDS the audience.



A hanging sheet on a string is particularly good because it allows the child's whole body to move.



Allow children to create environments for their puppets using big blocks, cardboard boxes, tubes, construction paper, paint, and found objects. Environments may be constructed on the floor or on a tabletop.

PUPPETS CAN BE USED AS A RESPONSE TO STORIES... to introduce new topics... to welcome a new child to the classroom. More children may become involved if soundmakers, audiotapes, or videos are made available.

Note: This should be hung above the top of the children's heads.

One Approach to Using Children's Literature in the Science Program

Stories can be used to create deeper levels of meaning in any content area.

Why: To enhance and bring deeper meaning –
ing to a science concept.

For example:

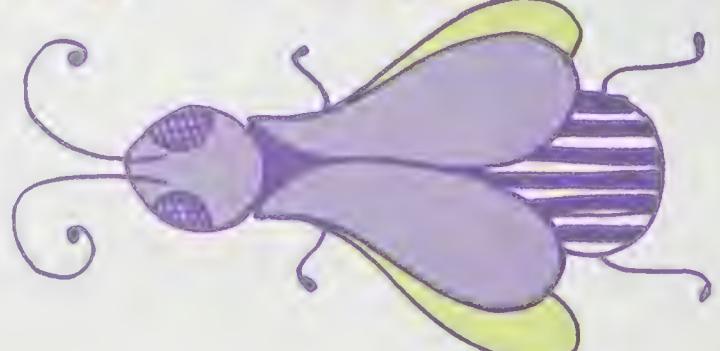
Before beginning a unit of study on snow and ice ... the children may listen to or read The Very Last First Time, by Jan Andrews. This story is about an Inuit child who walks under the sea ice to collect mussels. Students may respond to this story through dramatization, painting, or writing, or simply by discussing this world of ice.

OR

After completing a study of insects ... the children may listen to or read Rotten Island, by William Steig. This is a story about land, sea, and air creatures who coexist on a rotten, volcanic, thunderous island. The air creatures are fantastic fluorescent insects. Students may respond to this fantasy by creating the sounds and movements of the insects, becoming the insects and dramatizing the problem of the story. Using materials such as mural paper, paper fabric, or light cotton cloth, students could cut out insect shapes, paint (with fluorescent paint), stuff, and then hang them from the ceiling of the classroom. Their creatures would be more detailed if the teacher presented the story AFTER the insect study.

OR

After students engage in a science activity. Children's literature can also be used to consolidate a concept.



Area where whole class can gather

Water activities near the water source

Area where conferences or discussion can occur

Balance between commercial and natural, raw materials

*Before going any further...
CHECK IT OUT...*

A classroom environment checklist

Signs and labels for different areas

Free-flow traffic patterns



Full-length mirror

Several different types of areas for children's work to be displayed... changed regularly

Child-size furniture

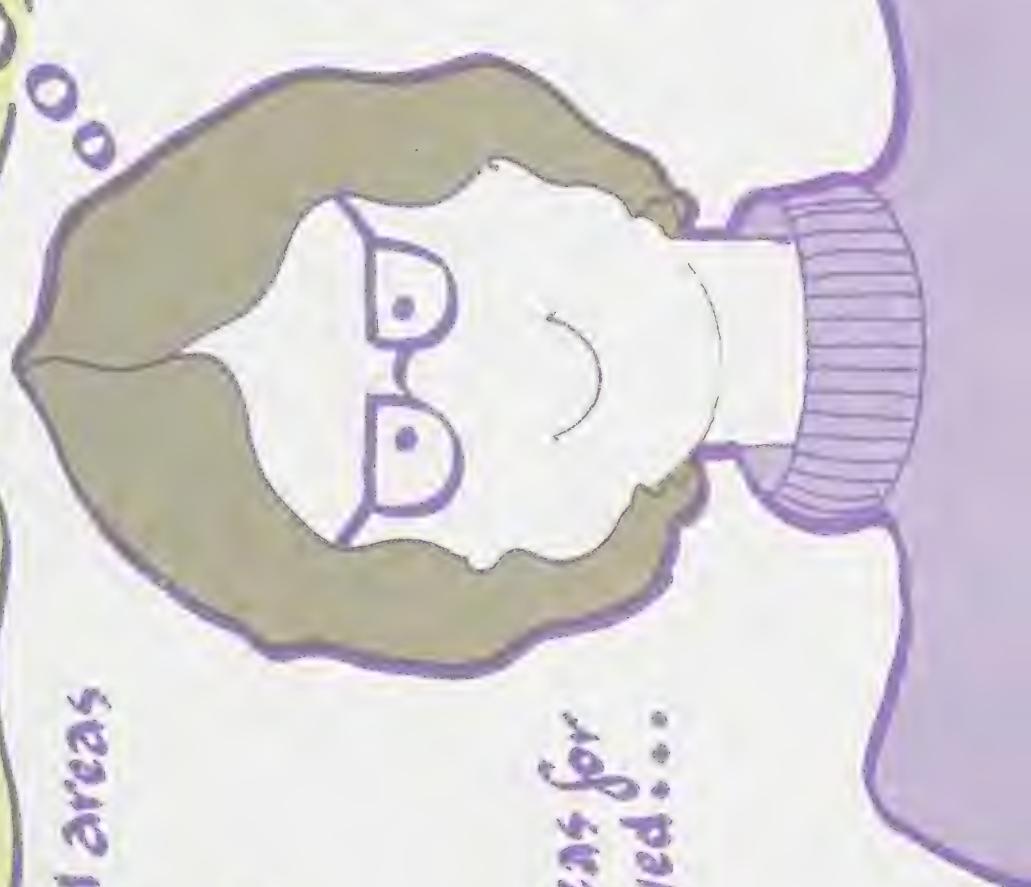
Areas appropriately located in relation to electrical outlets

Areas for quiet or independent work removed from noisy areas

Planning board and/or visible time-table reflecting a balanced curriculum

Variety of raw materials easily accessible to children

Maintenance and clean-up system





...strategies for meeting
the needs of the individual.

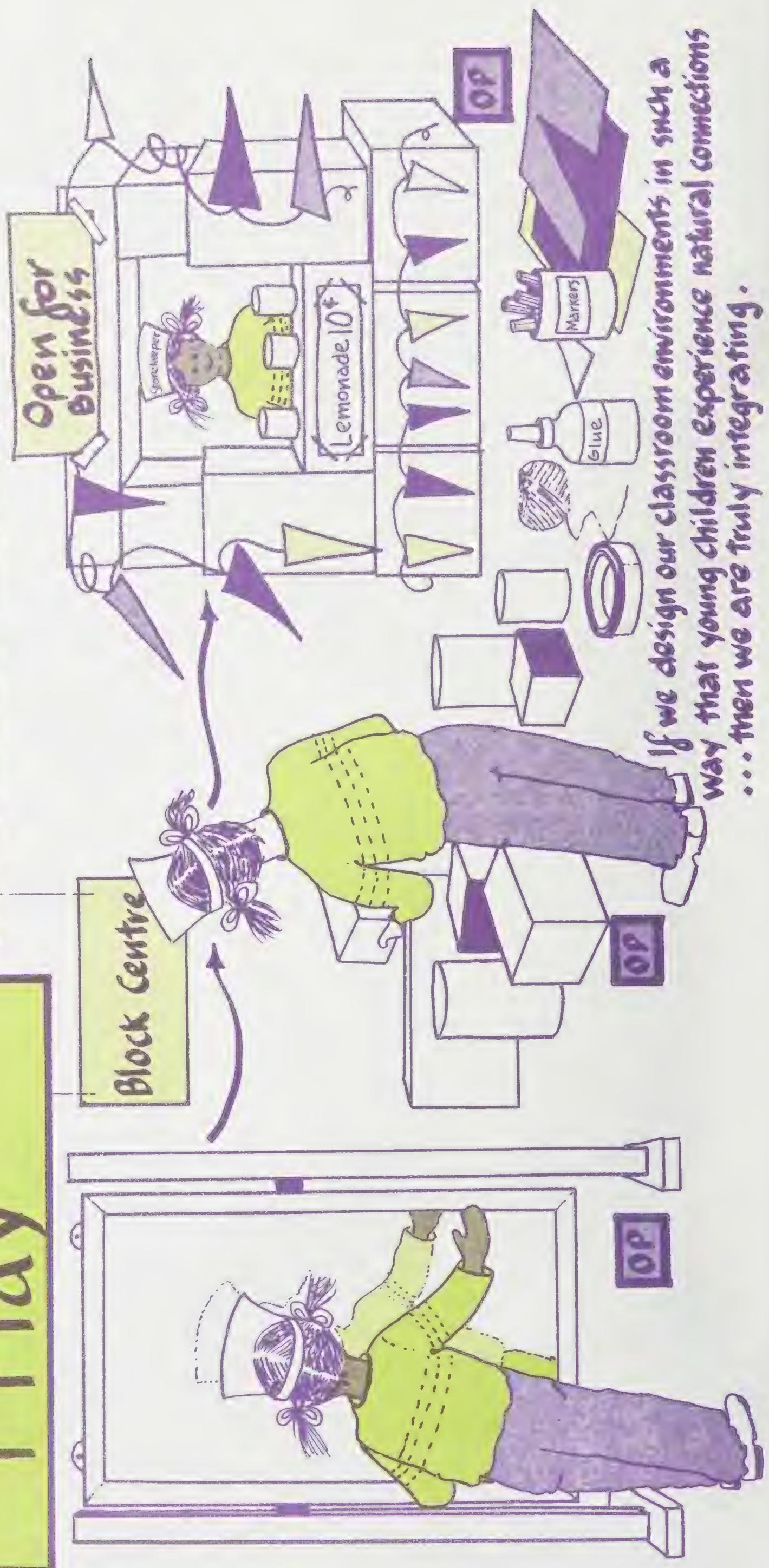
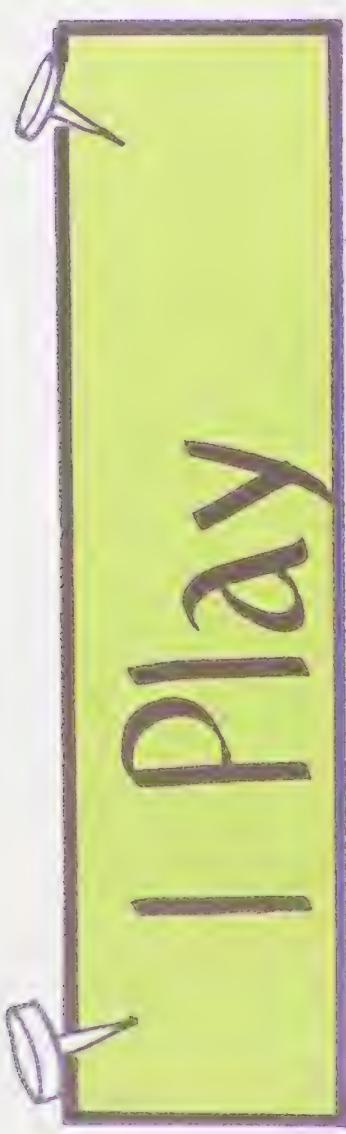
All by Myself

Part Three:

Block Centre



Because PLAY is undeniably the most important WORK of children, this is where the story begins . . .



If we design our classroom environments in such a way that young children experience natural connections . . . then we are truly integrating.

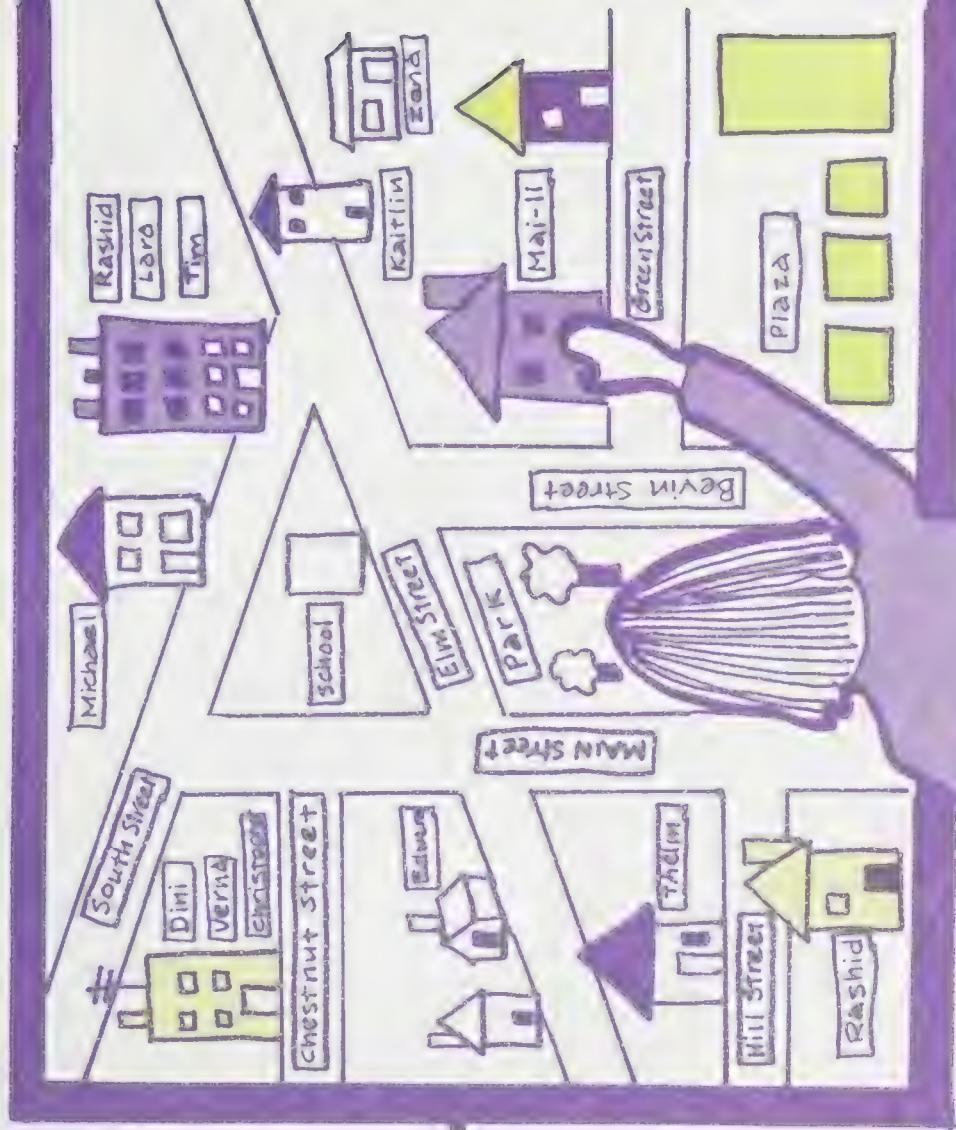
- Young children's natural creativity is fostered through PLAY!

- Problems are solved through PLAY!

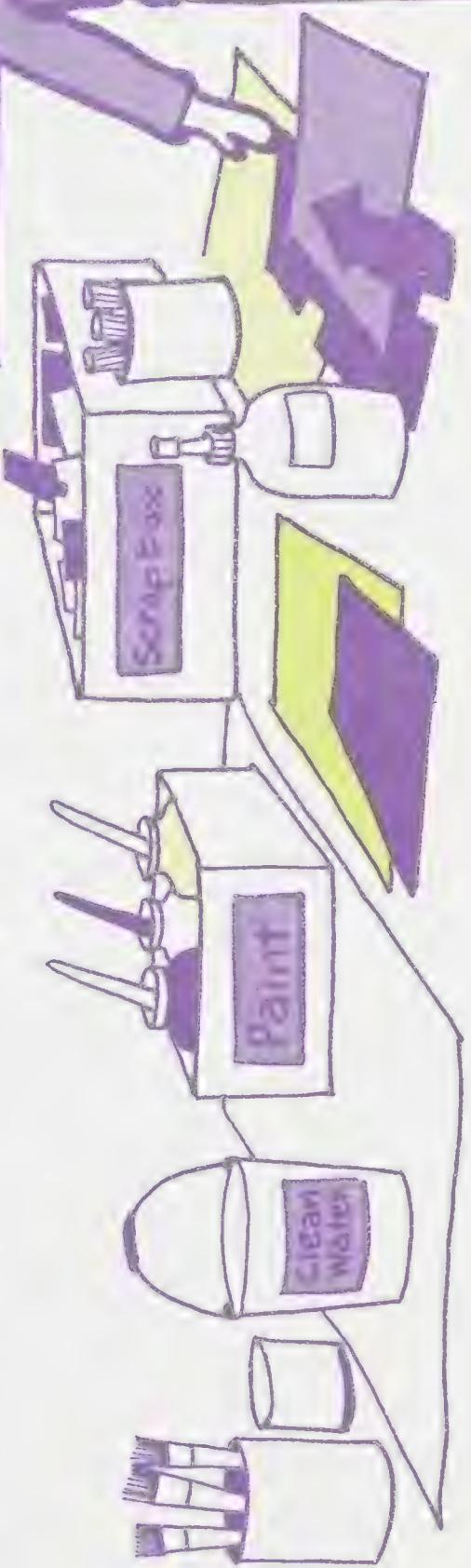
- Self-expression is stimulated through PLAY!

- Originality, independence, spontaneity, and inquiry are developed through PLAY!

Where do you live in our neighbourhood?



Social Studies play...





Mathplay...•

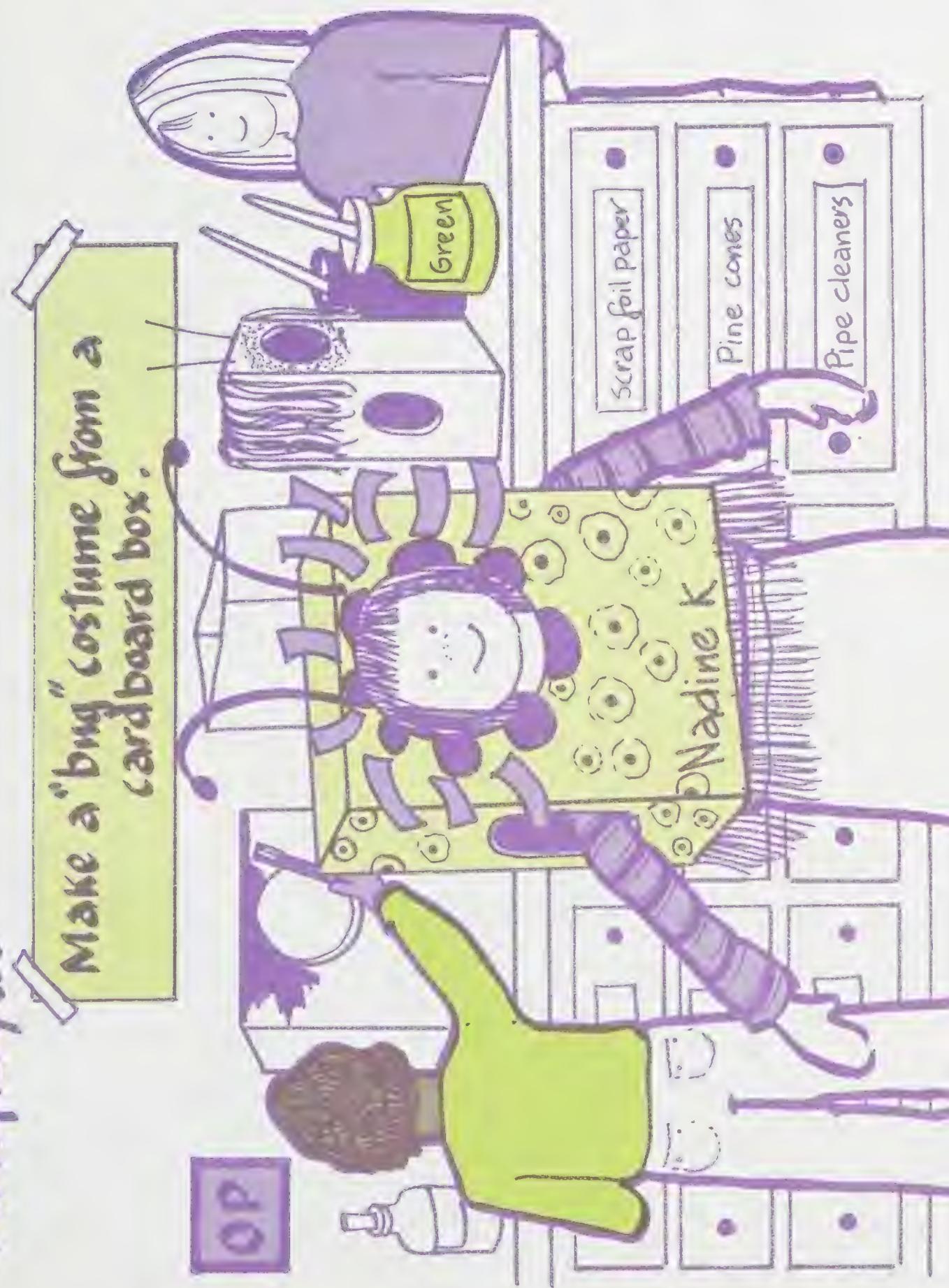


Play is integrated throughout the curriculum!

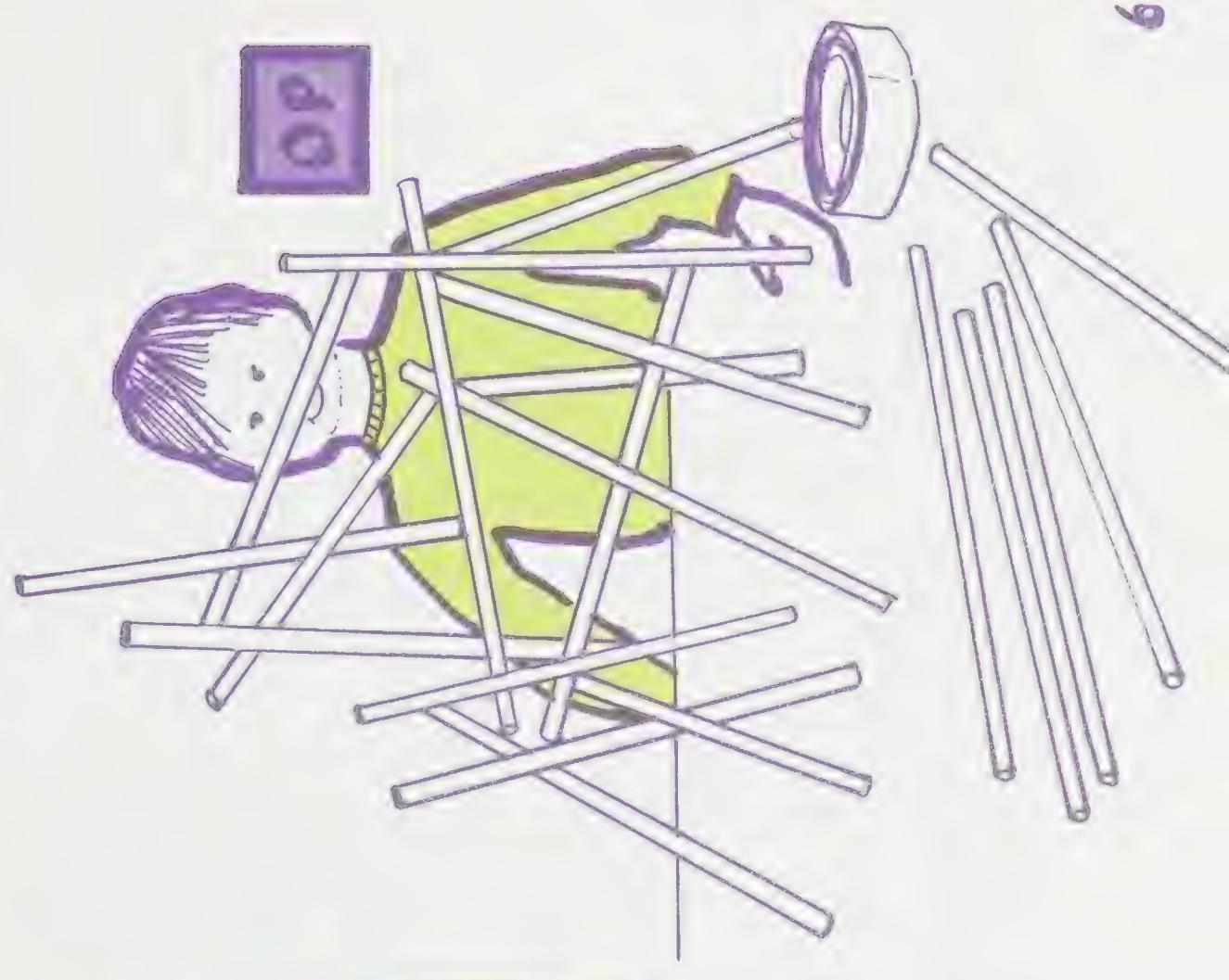
Artsplay ...

*Make a "bug" costume from a
cardboard box.*

OP



Scienceplay ...



Please remember . . .

"Through play, children can explore, ask questions, seek solutions, invent, construct, and solve problems... Children's early play is unconstrained by reality, evaluation, and judgement."

Science Is Happening Here (p. 15)

The following could be an excerpt from a conversation or letter between a teacher and a parent . . .

- It encourages the positive reinforcement of a child's creative efforts.

- It invites parents to join in their child's learning process.

" . . . Occasionally, your child may take home a product of his or her creative explorations . . . or, your child may demonstrate some aspect of a creative activity in which he or she has participated. I would encourage you, as those opportunities present themselves, to talk about what he or she has learned . . ."

Investigate

Children are curious.

This young child is about to experience the joy of coming to terms with colour!

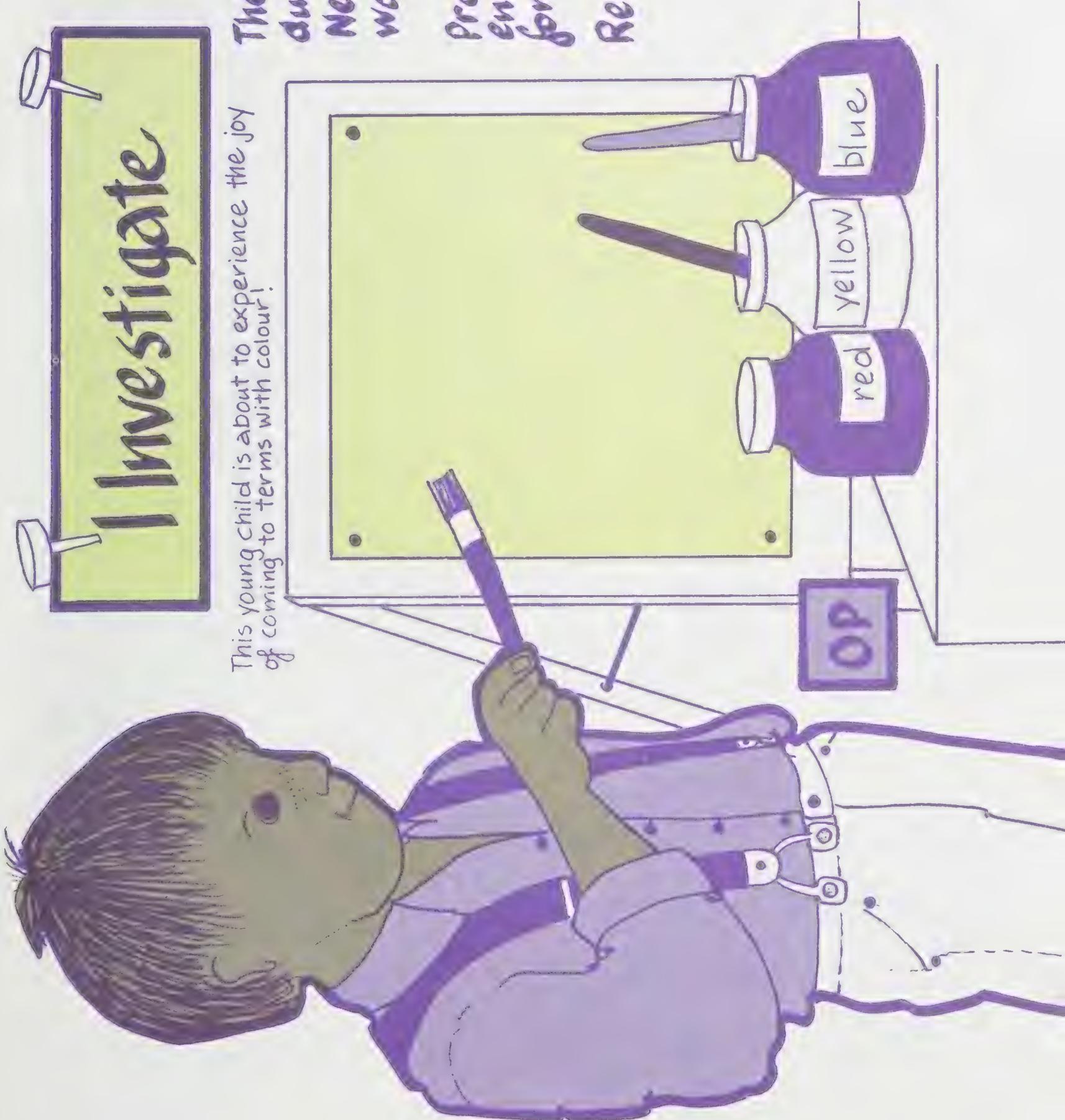
The sheer pleasure of discovery is unsurpassed during the young child's formative years. New thoughts, new concepts, and new worlds are revealed at a rapid pace.

Providing a rich environment that encourages exploration and concept formation is critical to the inquiry process.

Remember that children must . . .

- have easy access to materials,
- be encouraged to take risks . . . to explore.

- trust that they will not be judged while they are on their voyage of discovery.
- have an opportunity to verify their discoveries through talk, writing, and "guided" reflective time.





★ Store large, clear, plastic bottles or jars on a low shelf near or in an activity area.

OP A child cannot create, formulate concepts, or discover new connections in a vacuum. The child must be able to see such things as the covers of books... the leaves of the plant... the work of other children. Only if materials are clearly visible is the child able to respond to stimuli in his or her own way. How the child chooses materials and what the child chooses are natural observation points.

★ Display clear plastic bags on a clothes-line.



When a child is in an INVESTIGATIVE mode...

This is a simplified CURiosity - STIMULATED INQUIRY MODEL used with young children.

- there is a sense of purpose!
- inquiry becomes a way of learning!
- the child is INVOLVED with establishing a purpose for learning!

1. STIMULATE CURiosity!

• (a centre? a box? a table? a bulletin board?)

2. EXTEND CURiosity!

• (investigate and... validate)

3. ENCOURAGE EXPRESSION!



1. STIMULATE CURiosity!

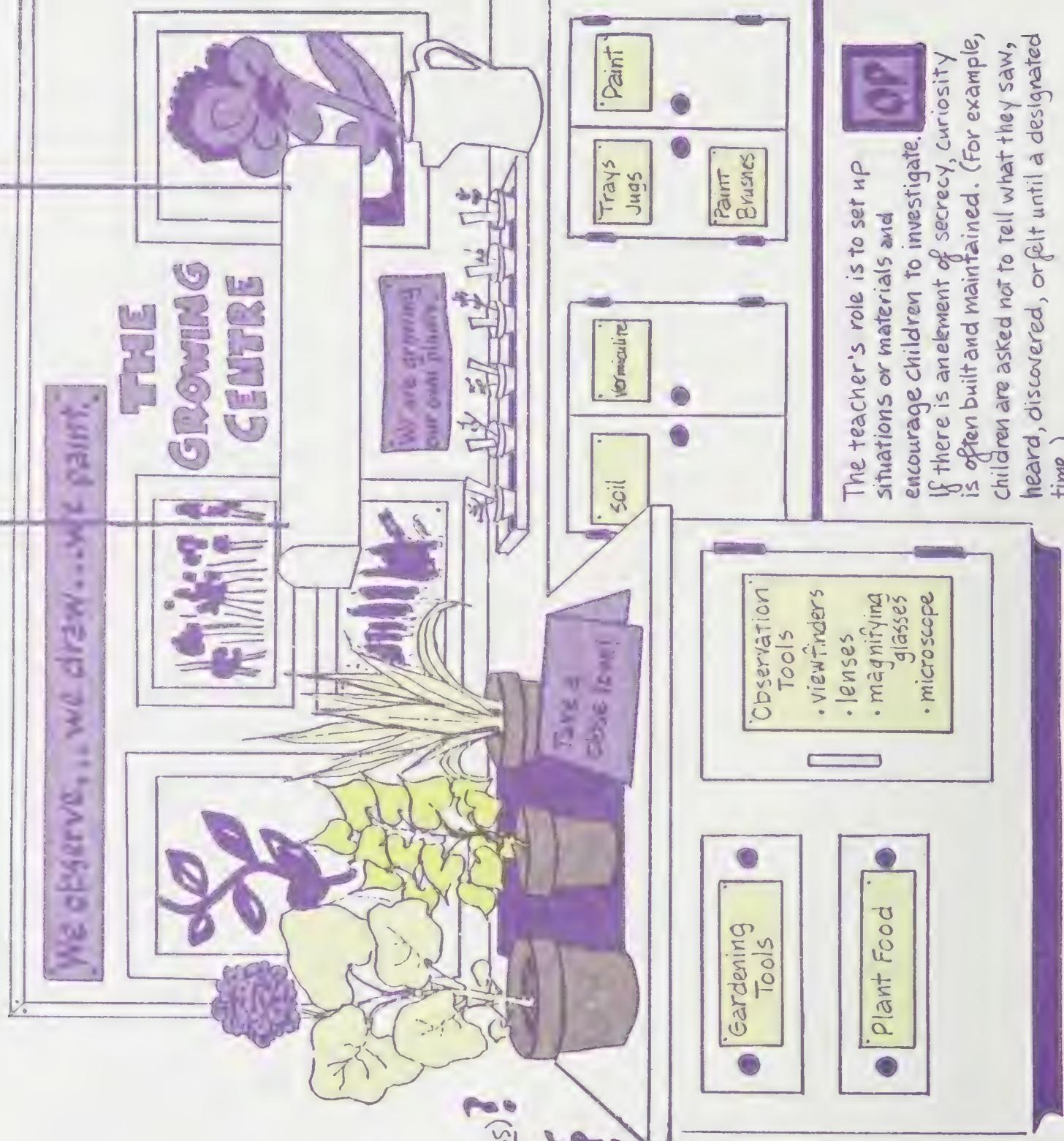
• (a centre? a box? a table? a bulletin board?)



THINK!!!

What else could stimulate curiosity?

- exposed parts of a large picture?
- guessing games?
- a magnifying glass and a fish skeleton?
(to introduce Paper Bag Princess)?
- a puppet concealed in a paper bag
(Paper Bag Princess)?
- a message (in words or code or pictures) written on a mirror
(Mirror, mirror, on the wall...)?
- a footprint in a sand-box (to introduce Jack and the Beanstalk)?
- a book cover pinned on an empty bulletin board?
- a large empty box?
- a rich, in-depth discovery centre?
• ?
• ?



The teacher's role is to set up situations or materials and encourage children to investigate. If there is an element of secrecy, curiosity is often built and maintained. (For example, children are asked not to tell what they saw, heard, discovered, or felt until a designated time.)

Note: Children may create "stimulations" for other children.

How else could curiosity be EXPRESSED?

After (1) having their curiosity stimulated,
(2) trying to satisfy their curiosity through personal investigation, ...
children must be given choices of expression.

★ Note: These and many other modes of expression may be introduced, over time, to groups or individuals.

• constructing?

• painting?

• dancing?
• creating
their own version?

• telling
someone else?

• role playing?

• sculpting?

• taping (audio
or video)?

• writing?
- journal entry?
- letter?
- poster?
- newspaper article?
- cartoon?

As students get older ... this model becomes more sophisticated.

For example:

1. Stimulate curiosity
2. State the problem/question
3. Select and gather data
4. Process data
5. Make inferences/draw conclusions
6. Express a hypothesis

Please remember ...

play, and their most important need in the Primary years is to have opportunities to continue their natural inclination towards inquiry learning.

"Children arrive in school with open, inquiring minds. They are already familiar with the inquiry process with through their experiences

.. I think:...
because..."

"Suppose that..."
"What if...?"

"I need....to find
out if..."

"What goes with what?"

... LISTEN TO THE VOICES OF THE CHILDREN.

I Manipulate

Look around... Create a list of things your children could manipulate in your classroom... Ask them to add to the list.

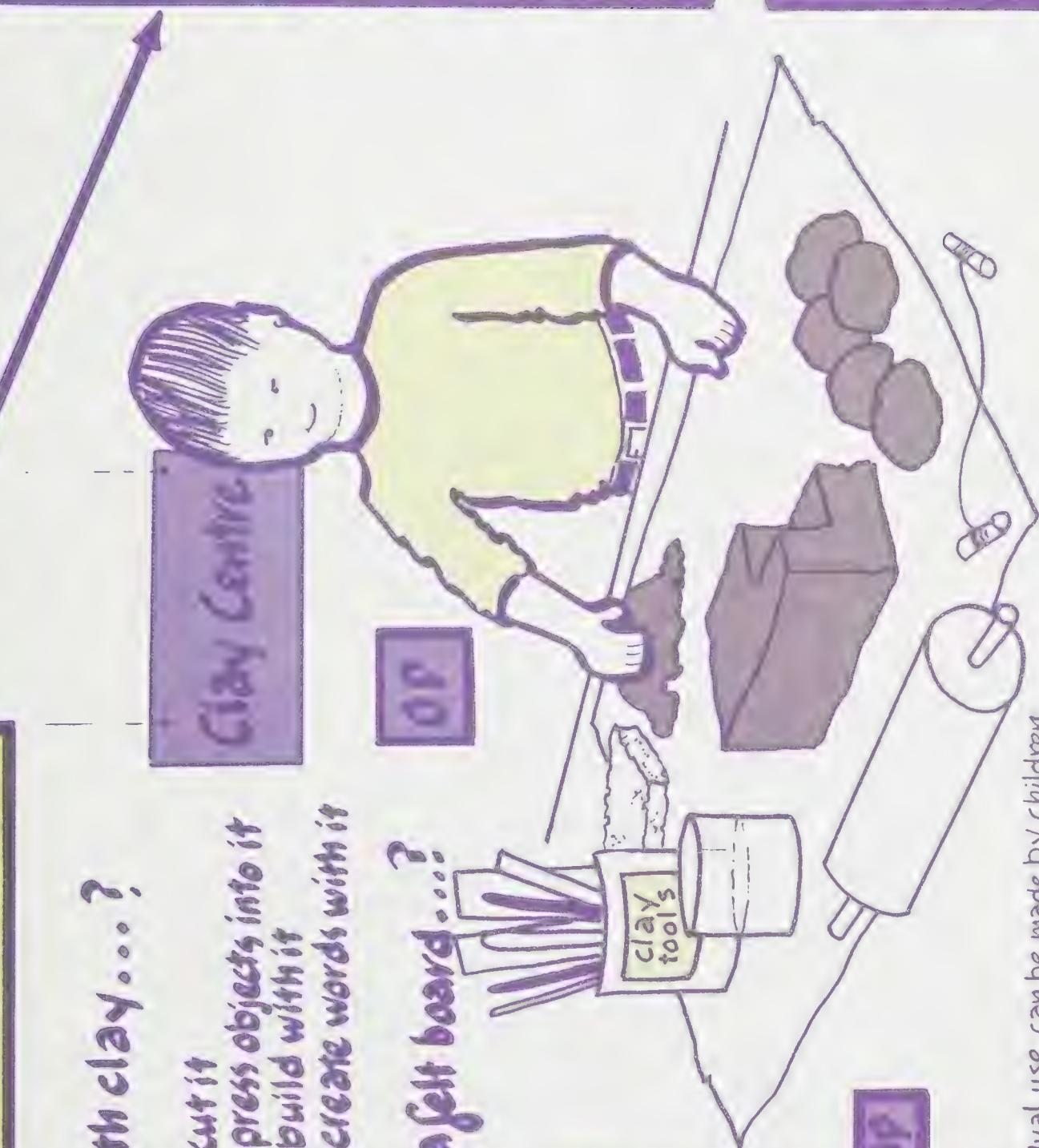
What could they DO with clay...?

- roll it
- coil it
- smooth it
- create forms with it
- cut it
- press objects into it
- build with it
- create words with it

What could they DO with a felt board...?



- sort
- classify
- add and subtract
- tell stories
- create stories
- create problems



clay	wood scraps
felt board	pine cones
flour dust	wood shavings
sound makers	pebbles
baker's dough	empty glue containers
plasticine	newspaper rolls
sand	
water paint	salt crystals
pattern blocks	seed pods
egg boards	burlap sacking
big blocks	egg cartons
floor tiles	
buttons	

Note: It is through manipulation of several different types of stimuli that the child develops the skill of long-term concept formation.

Note: Small felt boards for individual use can be made by children.

Please remember...•

"Manipulation of materials and Children's direct observations provide opportunities for discussing, classifying,

ordering, discussion and classification, in turn, lead to naming, describing, sequencing, charting, and using words and images. Science is Happening Here (p. 14)

Recipe for a good manipulative Unbaked Play Clay.

- 1st
 - 3 parts flour
 - 1 part salt
 - 1 part water
 - (food colouring may be added to water)
 - 40 mL (3 tbsps.) salad oil
- 2nd
 - Place dry ingredients in a mixing bowl
 - add water slowly... mix well
 - add salad oil
 - transfer mixture to a plastic bag and knead and knead and knead

* Note: Do not attempt to double this recipe.

If too runny, put flour in shaker... let child sprinkle until "feels right" (not too much or it will crack). For small objects, use more salt and less water.

Plastic drop sheets are good for easy clean-up!



Painting is Communicating ...

ideas
feelings
observations... about "my world" and the things in it.



magenta:
There is nothing wrong with the primary colours, but with a bit of magenta, there is nothing that will trigger an idea or colour itself.

Try: cutting off the top 7-10 cm of a long-handled paintbrush so that 4- and 5-year-olds will have better control.

sea green... mauve...
secondary colours, but with a bit of mauve... suggest an image. Encourage children to name colours or associate colours or associate colours.

Try: adding a mild, liquid dish-washing detergent to keep paint fresh.

turquoise...
trigger an idea or colour itself.

Try: adding a variety of substances to tempera paint to change the consistency.

- wall paper paste
- liquid starch
- sand
- salt, sugar (the "glitters")
- vermiculite (for easy clean-up!)
- liquid soap

lime green

Try: adding a -mild, liquid dish-washing detergent to keep paint fresh.

Try: brightening tempera paint by adding large amounts of white to all colours. These pastels show up best on dark backgrounds. Use black, blue, brown, and purple construction paper to paint on. (You can also add small amounts of black to dull the colour.)

circus colours

Try: mixing a batch of related colours. Very often the orange sherbet... poppy red

Try: cutting off the top 7-10 cm of a long-handled paintbrush so that 4- and 5-year-olds will have better control.

Try: adding a whole range of exotic colours with things in their environment.

Try: adding a whole range of exotic colours with things in their environment.

To develop communication skills, a child must have a "sense of audience" - a sense that someone will see me or hear me, or laugh with me or respond to me or question me!"

I dance to the music my friend played for me.

I tell the principal the story that my grandpa told me!

I read a story to my friend!

I audiotape my instructions for following the treasure map!

I whisper to my teacher about my new puppy!

I sing a song to someone special!

I paint my twigs before placing them on our group's village!

I talk to a new friend at another school through the computer!

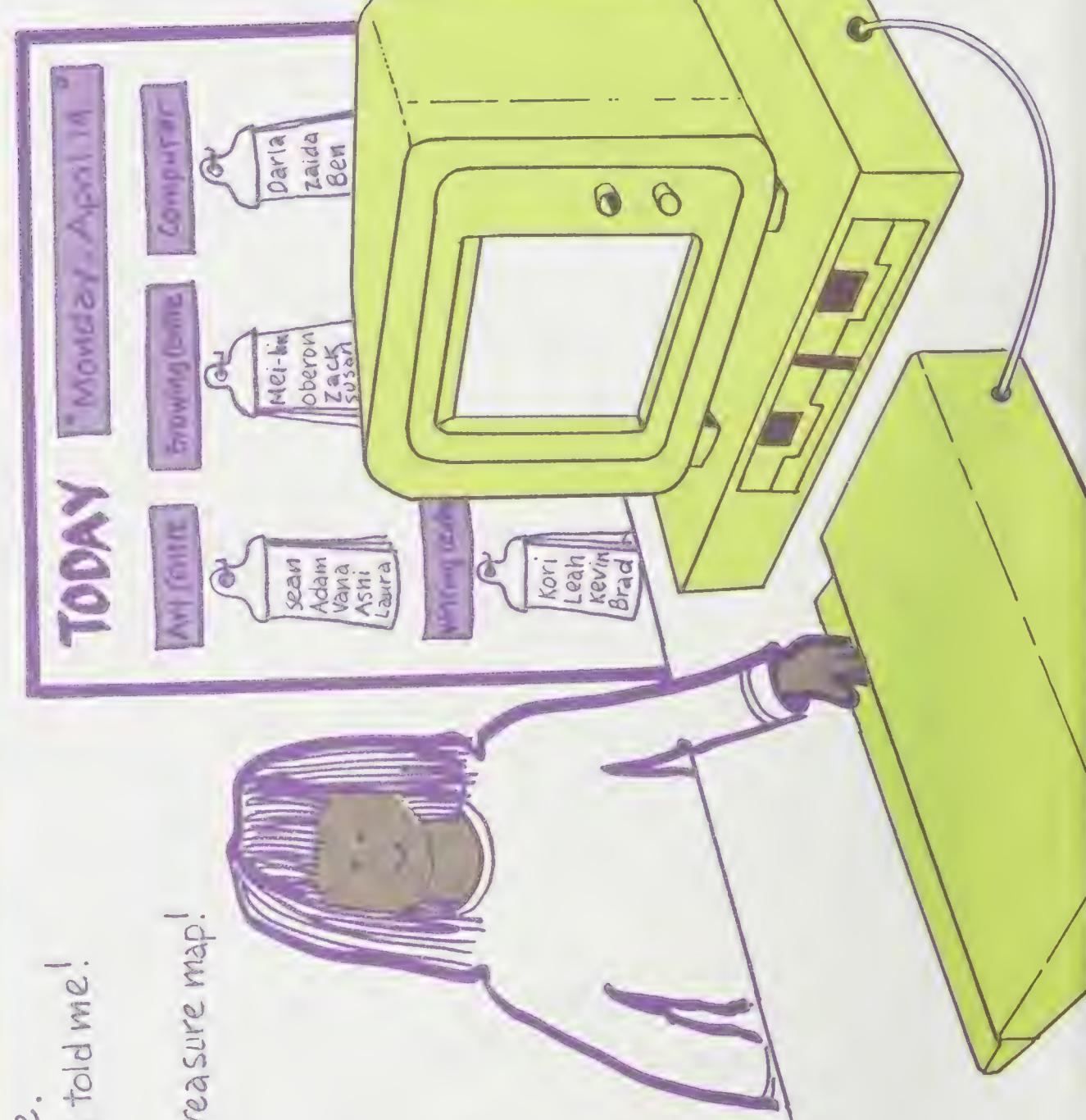
I hear a joke from my aunt on the telephone!

I send a postcard to my favourite author!

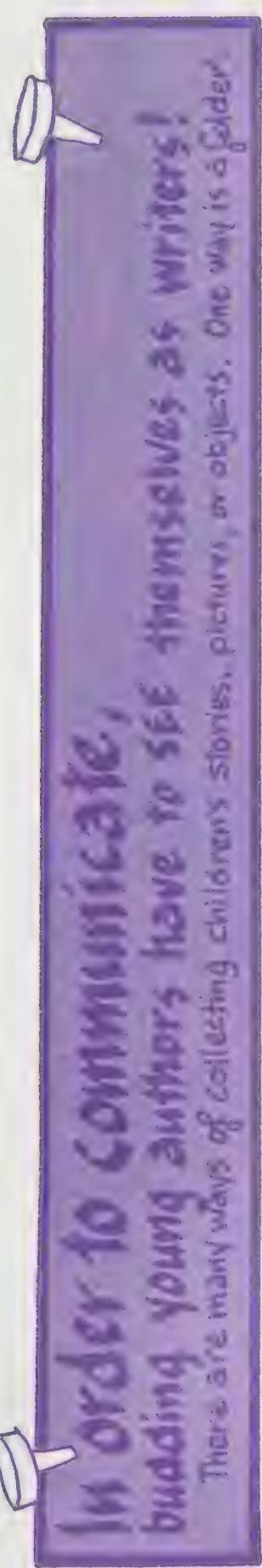
I videotape my new baby sister to show the class!

I write a poem about the storm outside . . . and I put it on a bulletin board.

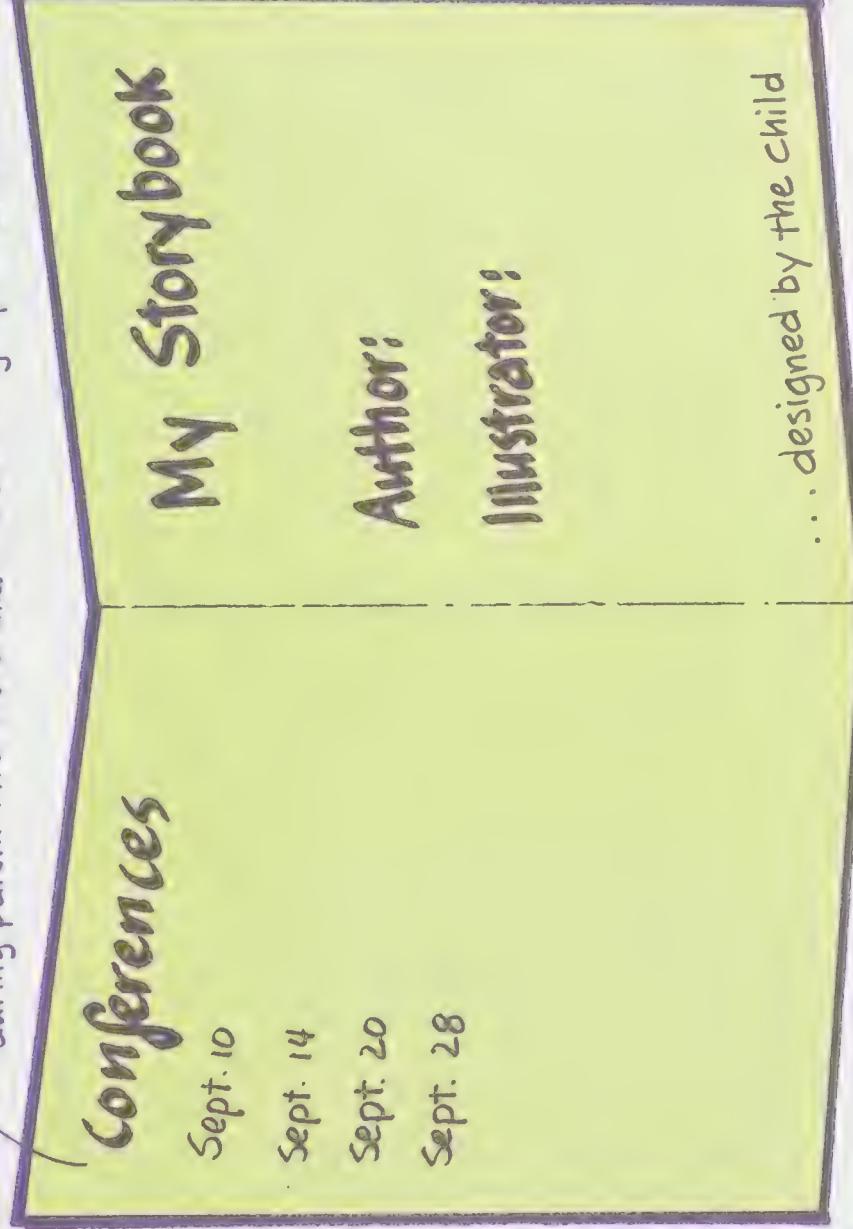
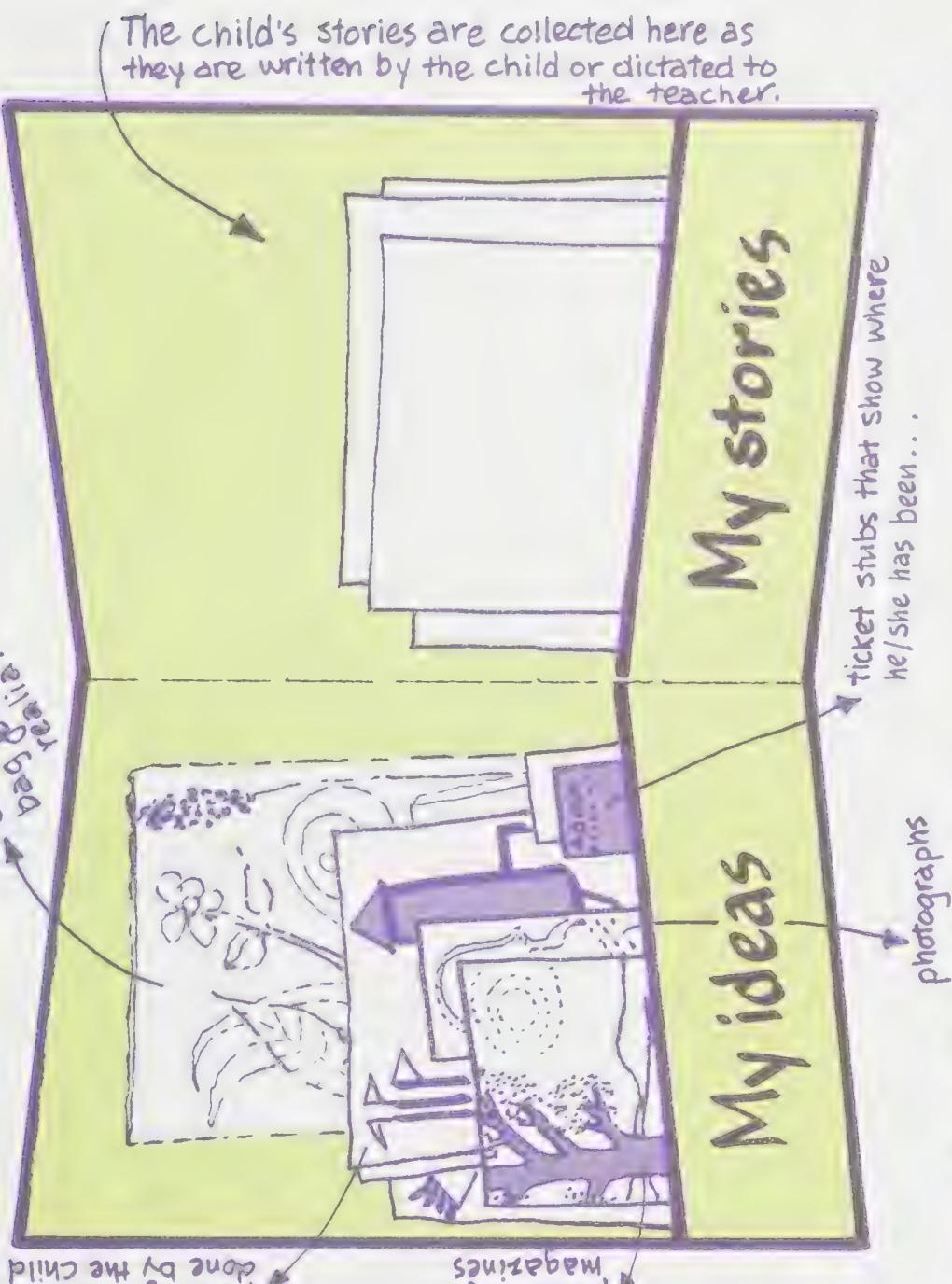
How many other modes of communication can you suggest/stimulate?



This is a writing folder for the very young child...



Comments written by the teacher when talking to the child about writing... These are very helpful during parent interviews and while writing report cards.



My storybook, or collection book. Why? Because these children see their older brothers and sisters with a writing folder, and now they feel special too! Yes! Call it...

Back and front covers ... and ... inside the folder

Please remember...

80

Scientific activities encourage "During such the use of language . Children listen, talk, read, activities, children listen, talk, read,

write, view, and present as they refine, clarify, consolidate, and share their learning." (p. 14)
Science Is Happening Here

For example,

- records
- audiotapes
- videotapes
- computers
- artwork
- letters
- poems
- pamphlets
- telephones
- storyboards
- brochures
- T-shirts
- lists
- stories
- bumper stickers
- notes
- postcards
- lyrics
- fliers
- licences
- envelopes
- magazines
- comics
- cartoons
- memos
- labels
- letterheads

Communication skills are developed in a classroom environment that is rich in models that show the REAL thing!

Sometimes a child says, "I want to work all by myself," and sometimes

"I don't think I can do it."





We Celebrate

A spectacular way to involve children in a joyous celebration is through participation in a ...

Balloon Festival!

- Adopt your own per balloon
- Create a name for it

- Explain how you would care for it.

Balloon Science

- To the teacher: Have children sort, classify, and seriate balloons. Ask them such questions as: How are balloons like lungs? or How could we make a balloon? OR what else could we use a balloon for?

Balloon Flipbook

- Create a balloon flip book that simply shows a balloon inflating.

Balloon Stories

- Write or tell aloud stories about ... The Big "Bang" ... Bursting... The Magical Balloon... The Lost Balloon... These stories could be written on balloon-shaped paper or on actual balloons with marker pens.

Balloon Festival!

- After viewing the film The Red Balloon, the children could draw a story/book about their version of the story.

- To the teacher: Before showing the film The Red Balloon, provide lots of wrapping paper. Give each child 2 red balloons and have the children draw the magical qualities of the balloons. For example, where were your balloon born? What could it taste like?

- Note: Out of concern for the environment, consider purchasing biodegradable balloons.

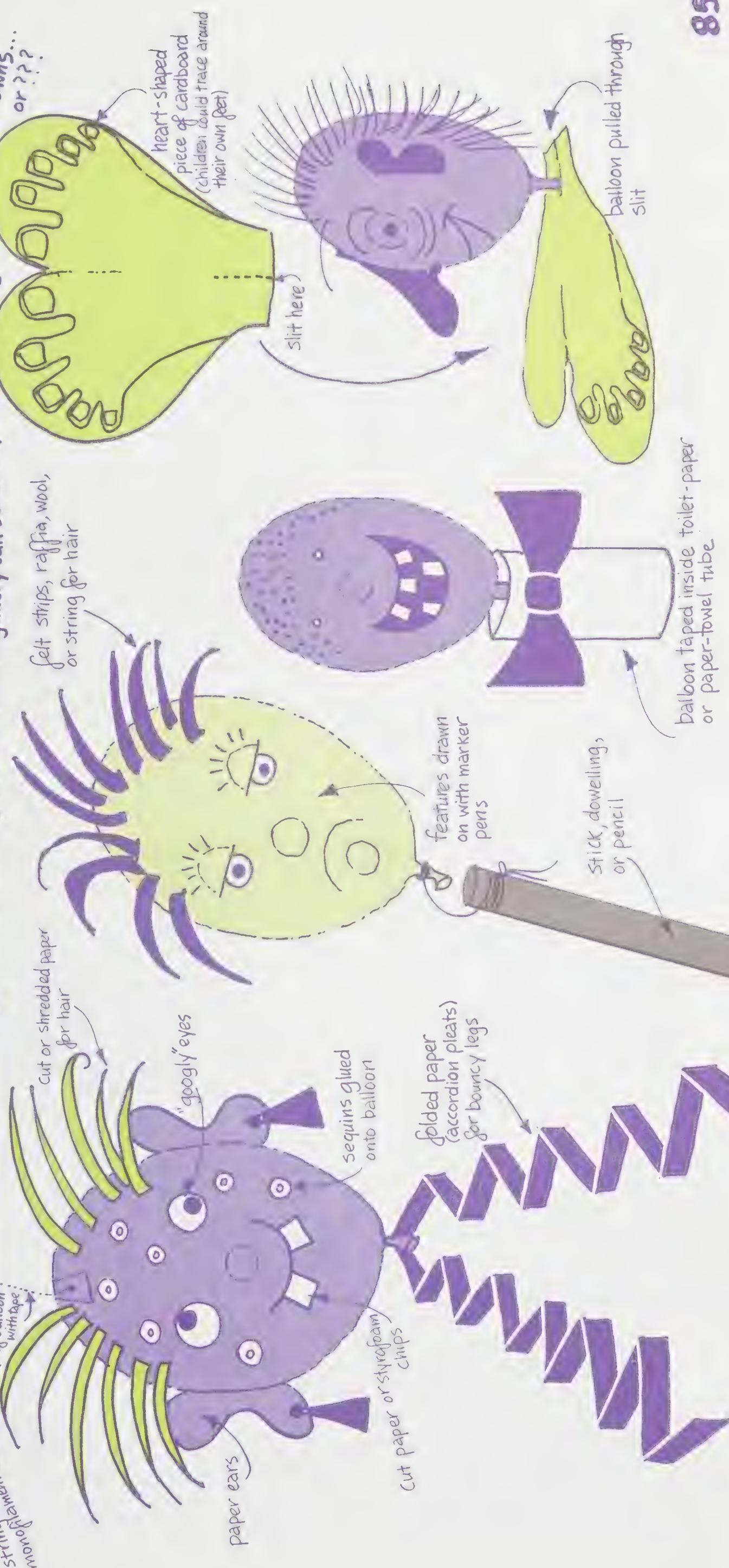
Note: The Balloon Tree by Phoebe Gilman (Richmond Hill, Ontario: North Winds Press, 1984) is an excellent book for drama and storytelling.

Balloon Puppets...

•

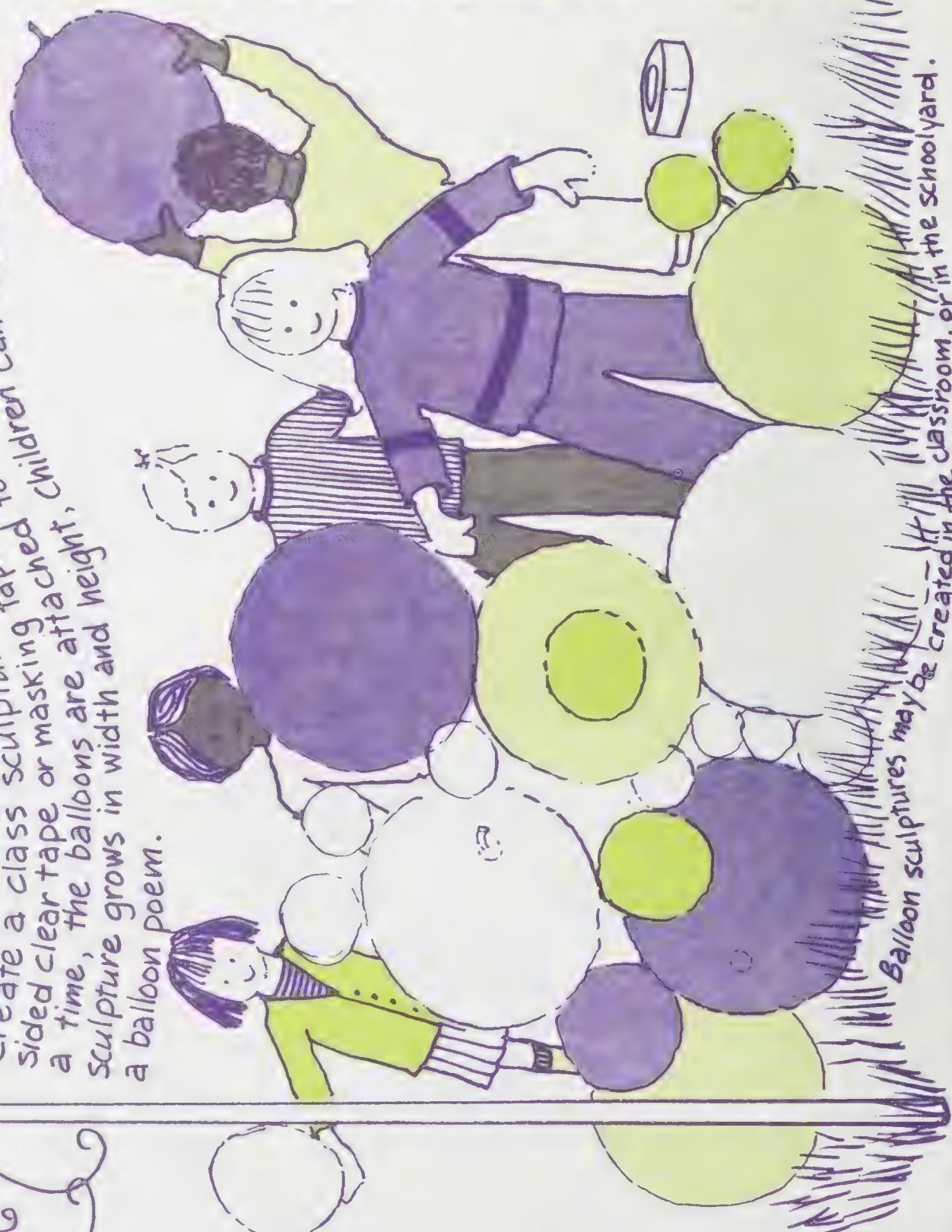
for the Balloon Festival!

Balloon Gallery... a balloon gallery can be set up showing either different moods, or... a gallery of balloon clowns or ???



Balloon

Putting a small strip of double-sided clear tape or masking tape to one another. As the balloon grows in width and height, children can create and chant a balloon poem.



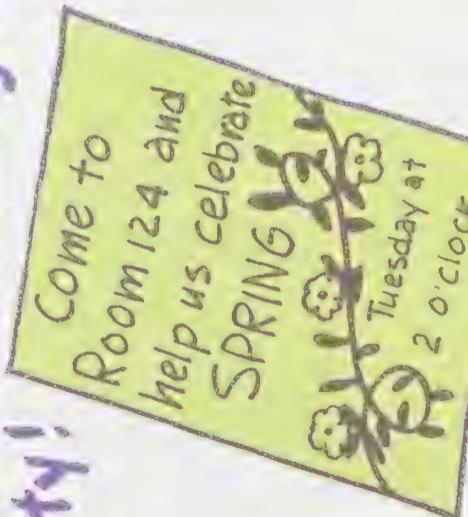
- The Red Balloon, a National Film Board film
- one red balloon for each child who will be viewing the film
- at least 5 biodegradable balloons (in different colours and shapes) per student
- two-sided tape (clear or masking)
- rubber cement
- permanent markers for drawing on balloons
- manila tag or Bristol board for feet
- a copy of the story The Balloon Tree for each class
- at least one giant balloon
- a vacuum cleaner to inflate the giant balloon (use the balloon as a screen for slides, film strips, overheads, or films.)
- feathers, sequins, sparkles, yarn, paper, "googly" eyes, etc., for decorating balloons
- thin plastic drop sheets taped together to create a balloon environment (inflate with an electric fan.)

Balloon sculptures may be created in the classroom or in the schoolyard.

What could you celebrate?

- egg hatching! ■ fairy tales! ■ trustees!
- birthdays! ■ friendship! ■ parents!
- balloons! ■ boots!
- winter! ■ bus drivers!
- summer! ■ principals!
- baby brothers! ■ getting a new ■ the colour green!
- and sisters! ■ tooth! ■

ANYTHING that stimulates you and your students to experience something all together ... to have a party!



When We CELEBRATE, we could ...

- design, make, and send out or deliver INVITATIONS.
- advertise on POSTERS around the school.
- make an ANNOUNCEMENT on the P.A. system.
- send SECRET MESSAGES to other classes.
- make COMMERCIALS on videotape.
- sing a SINGLE on audiotape.
- wear T-SHIRTS or hats.
- WEAR A SANDWICH BOARD when walking outside or down the halls inviting EVERYONE TO CELEBRATE WITH US!!

We Create

During these "Years of Enchantment", young children create, investigate, and construct marvellous new worlds when given material for free exploration.



Set out materials in a box,
on a table, under a table, on a
bulletin board, hanging from a
clothes-line . . .
AND OBSERVE such things as inquiry,
problem solving, creative use of
materials, decision making . . .

- play money

- string

- assorted paper

- sparkles

- broken jewellery

- faceless puppets

- wood

- utensils

- foam rubber

- feathers

- acetate

- plastic drop sheets

- dress-up clothes



Materials Centre

- buttons

- cheesecloth

- wax

- chalk

- leaves

- springs

- dried beans

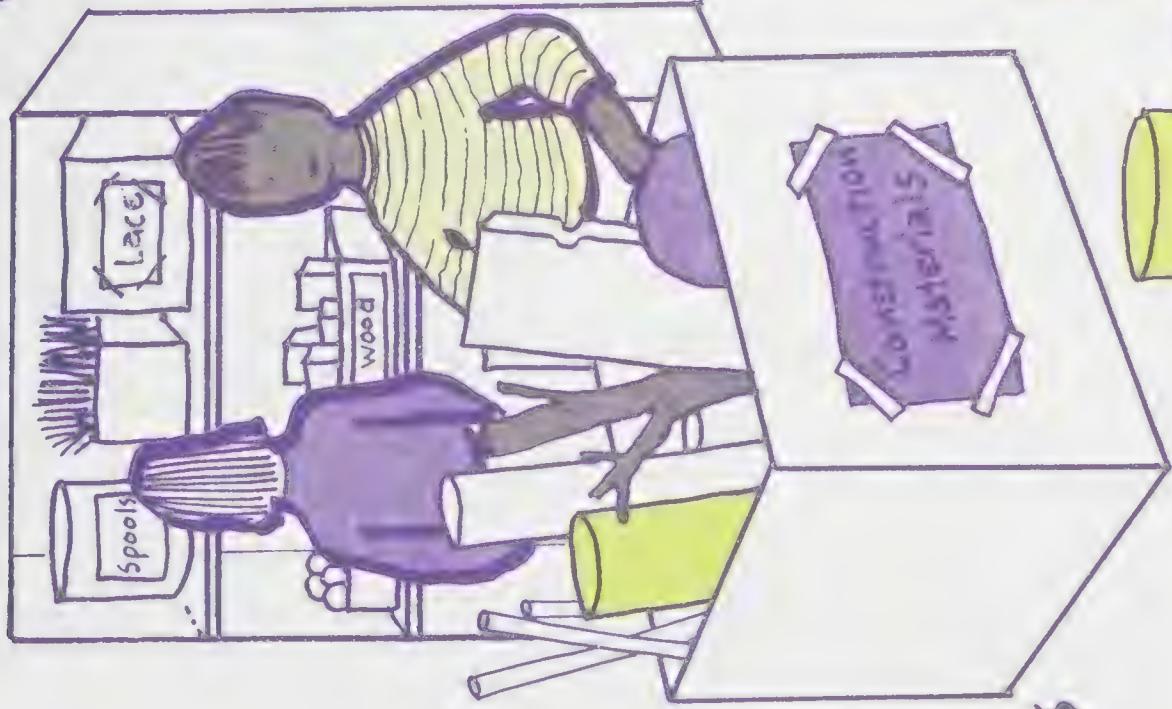
- rice

- silk flowers

- pattern blocks

- puzzles

- empty boxes



Leather Scraps

Through Fairy Tales children can explore concepts, develop skills, and form attitudes, fairy tales can nurture the seeds of imagination!

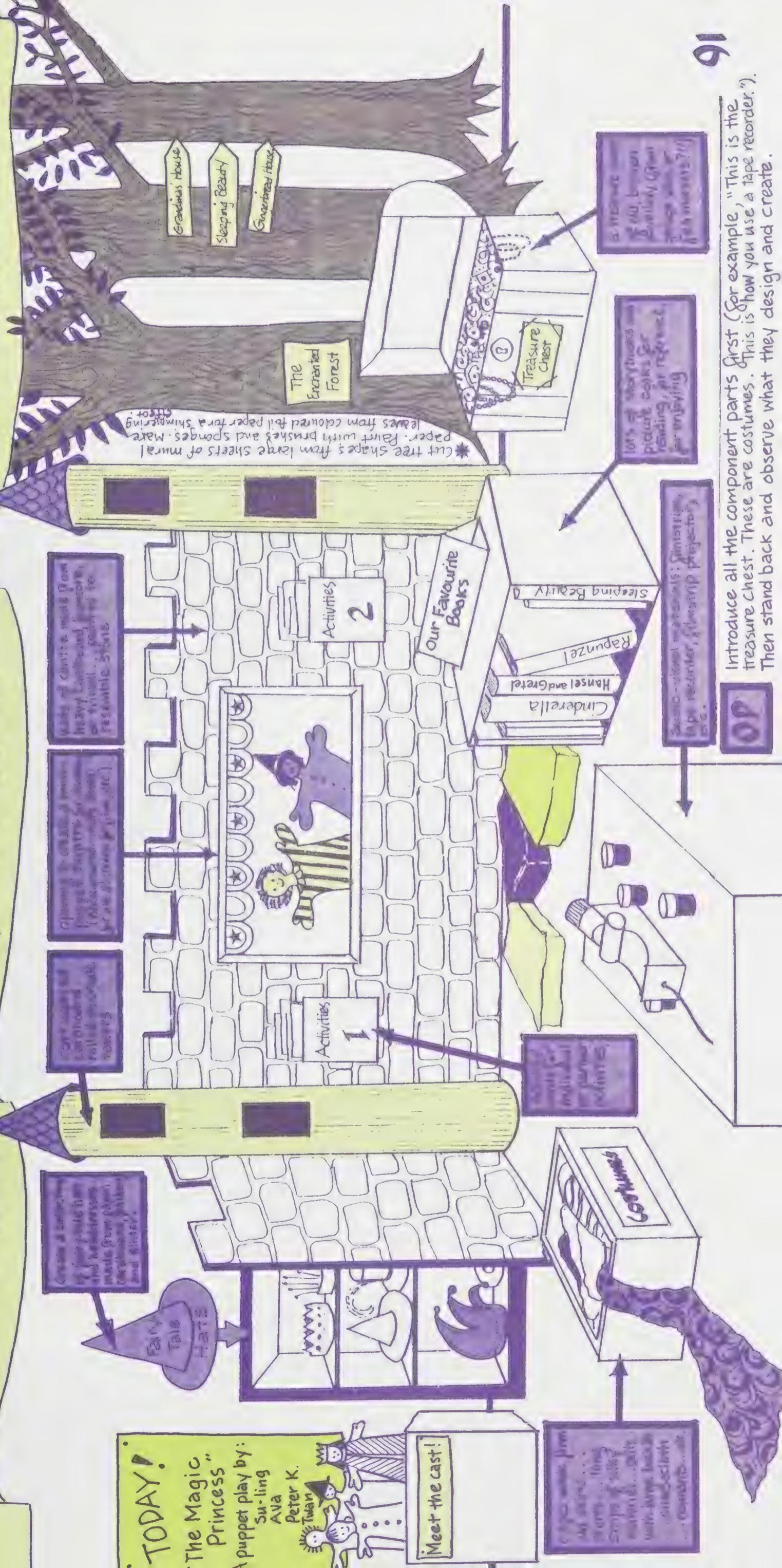
- ★ **telling** a tale. (Bring in a storyteller? ... tape the story so you are free to show pictures? ... use a puppet?)
- ★ **showing** a film, filmstrip, or video. (It could be related to the story... or it could provide an introduction to, for example, the characters, time, or place of the story.)
- ★ **displaying** materials that will give children clues about a specific fairy tale. (use a large footprint in the sand-box to introduce giant-related stories.)
- ★ **You may begin by...**
- ★ **You may want to**
- ★ having children **chant** some of the words or ideas from the tale.

(In the tower
up so high,
Poor Rapunzel's
Gonna cry.
- ★ having children **move** to "fairy tale" music. (Use Handel for Cinderella's Ball? ... or music that has a story attached to it... for example, Peter and the Wolf, The Magic Flute, The Nutcracker.)
- ★ **Asking** children to solve a problem that is central to the fairy tale. ("We have no straw, no sticks, and no bricks. Tell me, pig family, with what can we build our home?")
- ★ **Becoming** a character in the tale and having children respond in role. (Talking slyly, say, "Boys and girls, I have a magic apple in my hand. Take one bite and something wonderful will happen to you. Will you take a bite?")

Reminder: The following prototype activities could be done with almost any content vehicle...with students 100% by the teacher . . .

You may wish to develop a Fairy-Tale Centre

with students.

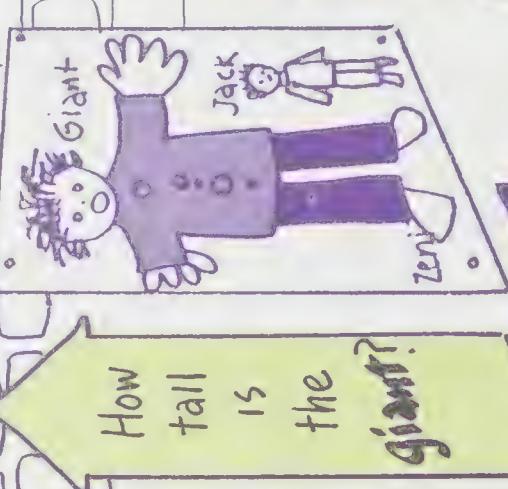


OR...

Welcome to the Magical Kingdom!

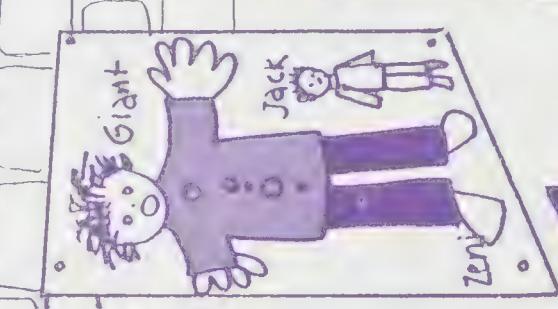
You may wish to convert some or all of your environment to capture the class room of fairy tales...

How tall is the giant?



How tall
is
the
giant?

Help build
the Giant's
castle



Dungeon

You could be transformed
into the giant from the
middle of May to June
or quite soon.

KAYIN

Magicians!
Only... please!
Follow the instructions to
learn a magic trick.
Can you
make up your own?



Twigs and
leaves, green
plastic
for bags,
brown
paper
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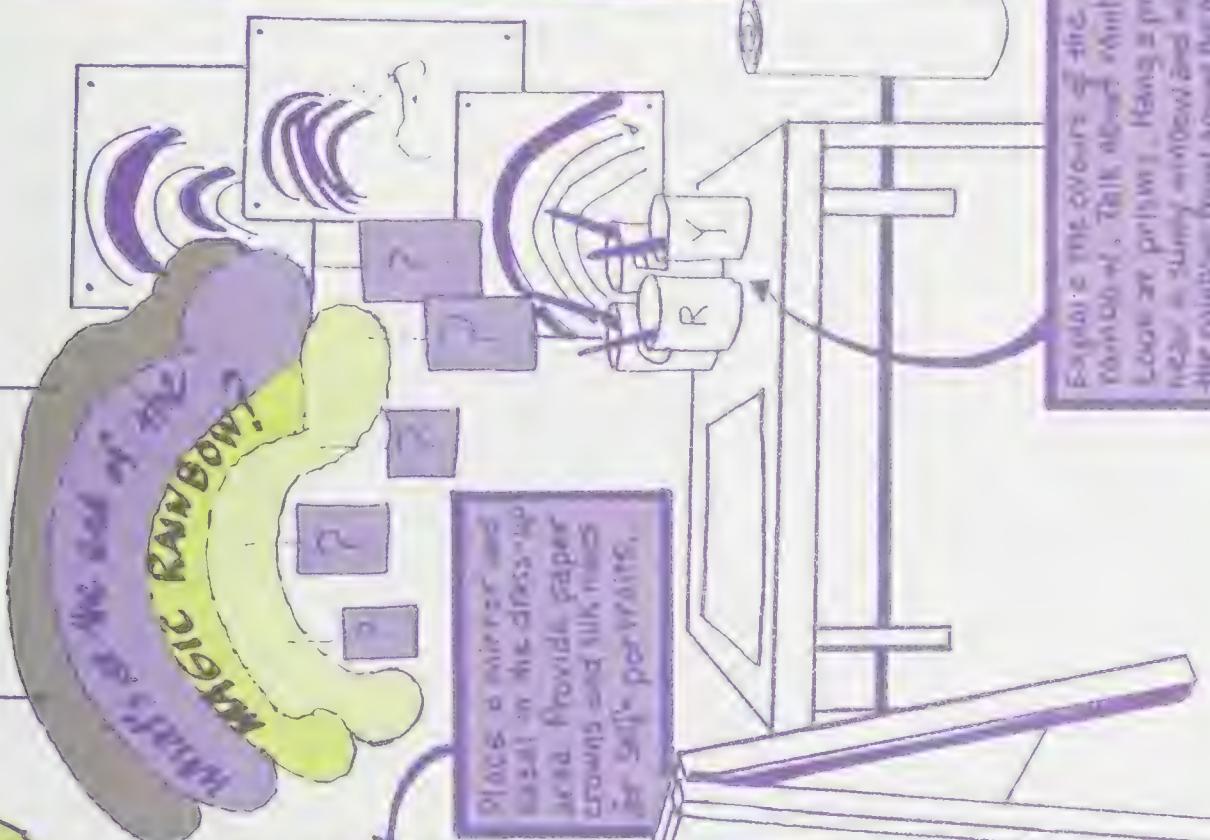
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Our Royal Gallery

Daily Schedule



①	②	③	④	⑤	⑥	⑦
①	②	③	④	⑤	⑥	⑦
M	T	W	T	F	S	S

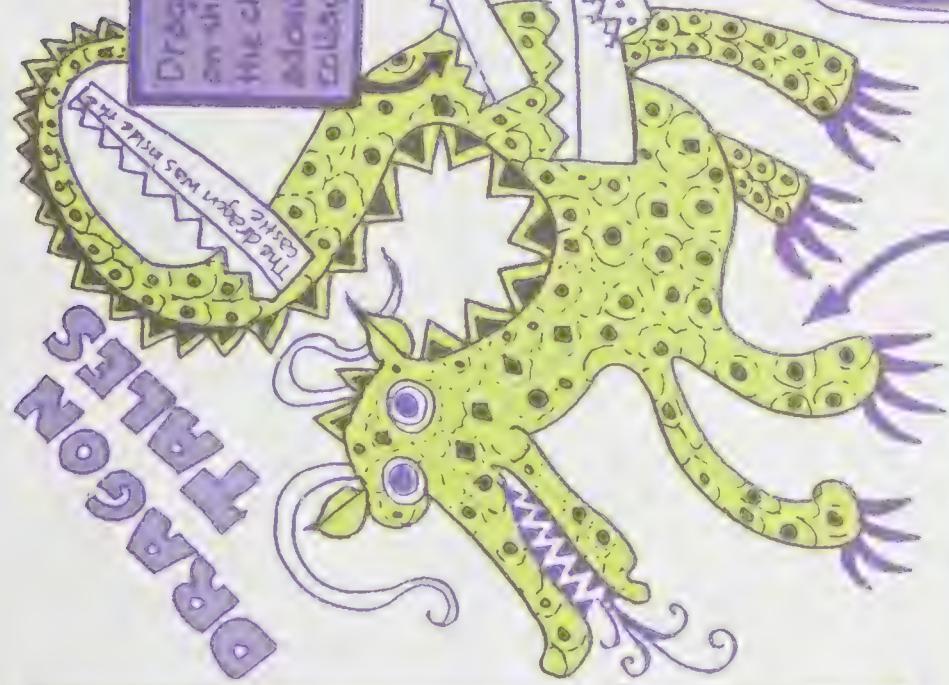


Place a mirror
near the dress-up
area. Provide paper
drawings and silk or
self-adhesive
sequins.

Dragon tails printed
on shaped paper by
the children are
glued to the wall
collage.

Look in
the mirror.
Paint a Magic
Person!

Magic People!



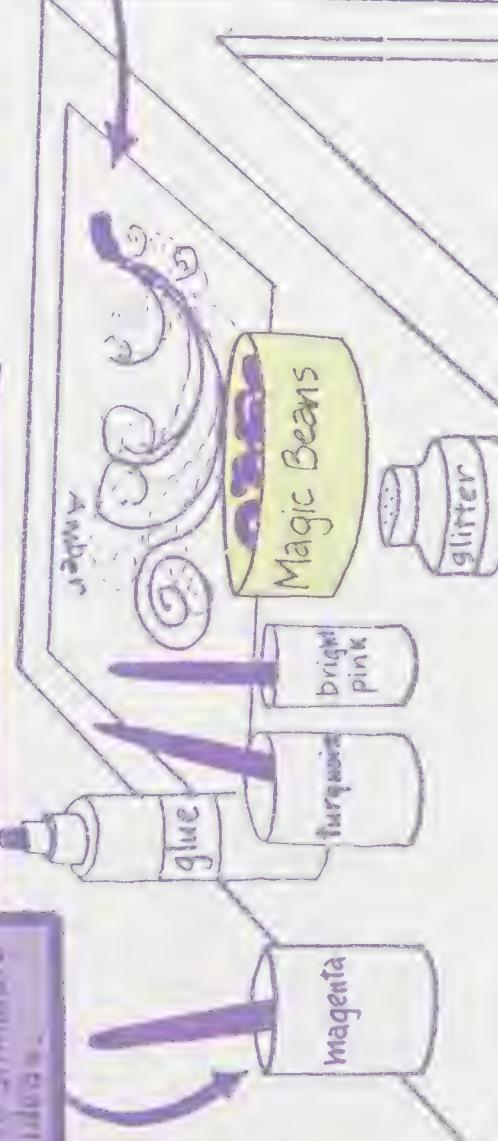
• What do
dragons eat?

1. grass
2. apple tarts
3. big toads
4. popcorn
5. .
6. .
7. .

This big dragon
was made by:
Lena Su-li
Sara Amber
Craig Quinta
Pierre Justin
Tana Kiri

large dragon drawn on mural
paper, cut out and decorated
with paint and collage materials
(sequins, feathers, tissue paper, etc.)

provide bright
colors and
shiny, reflective
fabrics.

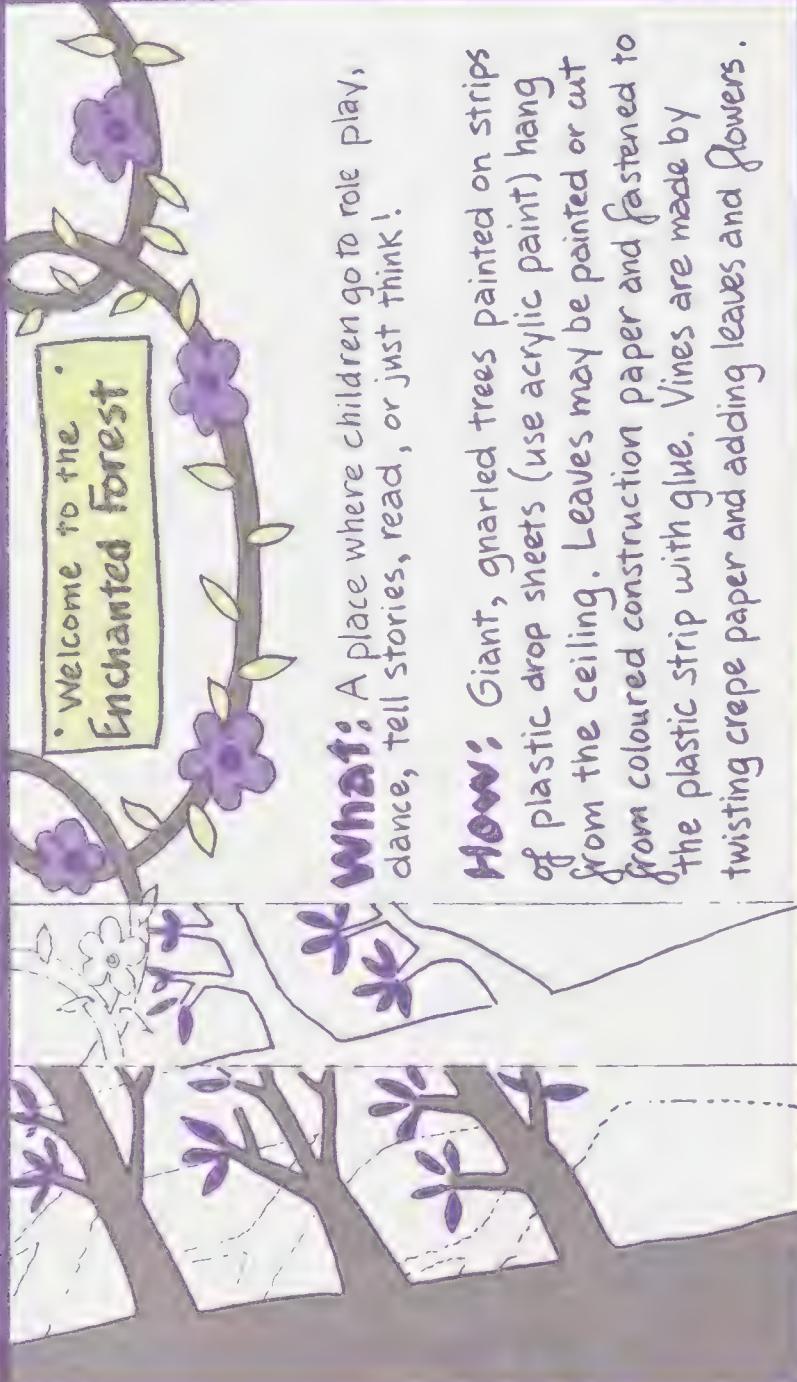


Create a royal gallery.
Be sure to have lots of glittery, magic
materials on hand - sequins, shiny foil,
take some foil papers in a variety of
colors & sizes.

What else can be made?
What does a Magic Bean?
Give Magic Beans (pink and gold)
silver foil background paper
and the children's imaginations free
play!

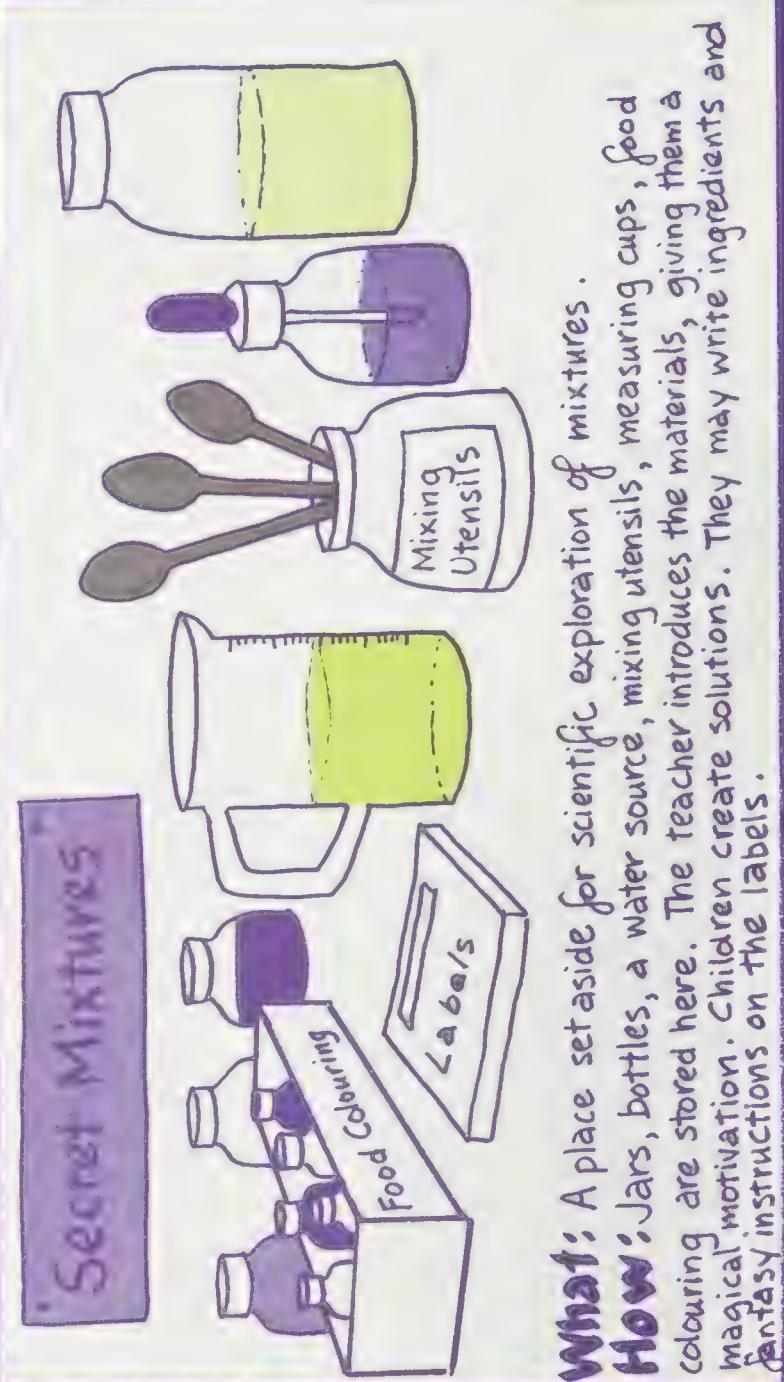
Please Note:

Don't let the lack of space or materials hold you back if you want to try any of these activities. Improvise!! Scrounge materials!! Ask for help!! But let the ideas from you and your students become a part of the learning environment.



What: A place where children go to role play, dance, tell stories, read, or just think!

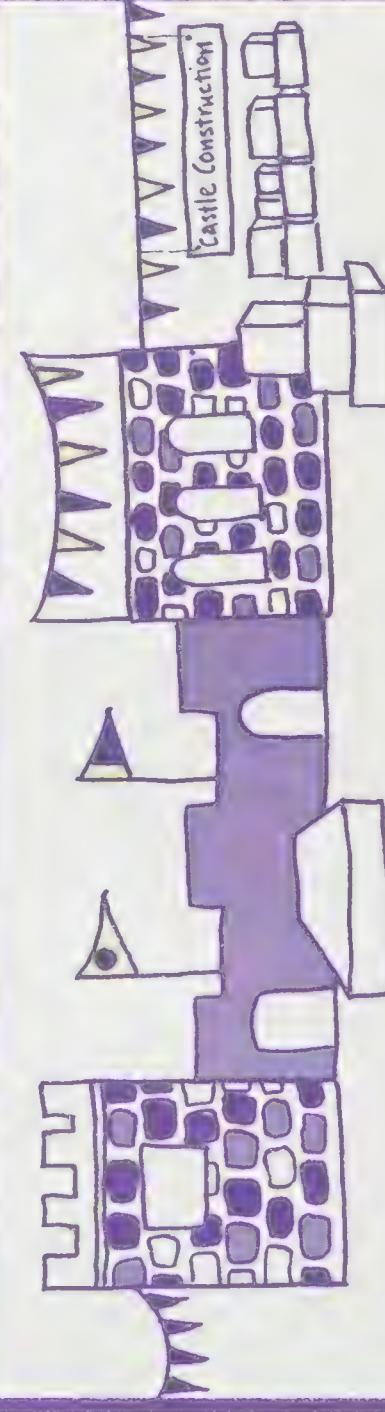
How: Giant, gnarled trees painted on strips of plastic drop sheets (use acrylic paint) hang from the ceiling. Leaves may be painted or cut from coloured construction paper and fastened to the plastic strip with glue. Vines are made by twisting crepe paper and adding leaves and flowers.



Secret Mixtures

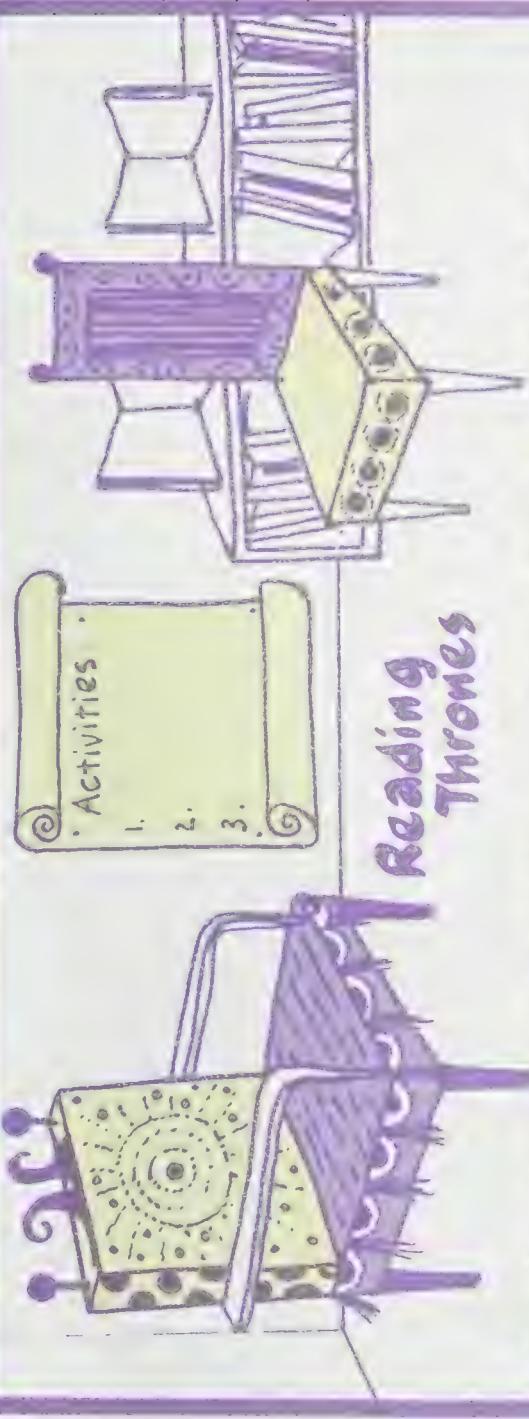
What: A place set aside for scientific exploration of mixtures.

How: Jars, bottles, a water source, mixing utensils, measuring cups, food colouring are stored here. The teacher introduces the materials, giving them a magical motivation. Children create solutions. They may write ingredients and fantasy instructions on the labels.



What: A fairly large area set aside for group construction. More and more details may be added over days. Individual endeavours may be close to one another.

How: Paper, stones, blocks, wood scraps, dowelling, cardboard tubes, etc., may be introduced to the class. Natural role playing may occur here. Children may examine castles in films and books BEFORE they begin construction.



Reading Thrones

What: A reading area where books are gathered that relate to fairy tales. Activities are posted on a scroll. Note: Other books not related to fairy tales are always available.

How: Old chairs or boxes are decorated by the children, with sparkles, sequins, bright paint, bits of broken jewellery, etc., and are used for reading and props.



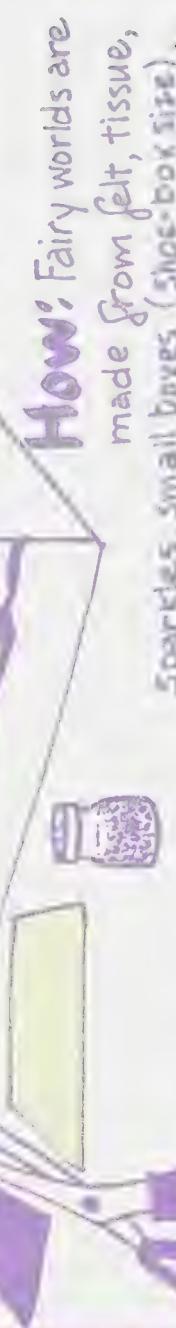
What: A corner of the room for a Dragon's Den. The area can be filled with paintings, sculptures, and models of dragons done by the children.

How: A drop sheet, parachute, or blanket is draped over stacked cardboard boxes painted (by the children) to look like rocks and stones.



Fairy Worlds

What: A teeny-tiny world of fairies created in shoe-boxes or other small boxes. (They could also be finger puppets.)



How!

Fairy worlds are made from felt, tissue, and sparkles, small boxes (shoe-box size),

ribbon, thread, markers, etc. Suspend the fairies (or finger puppets). A tiny world of stories, sounds, etc., could be created to go with this.

What: An area for creating poems, chants, and raps. Sample poems and chants could be kept in a Big Book in this area.

How: Children create poems and chants and practice paper and markers are available. Children create poems and chants and practice before sharing with the class.

The last four "How" sections have been left blank. You design the activities for your particular group of children...

Follow the
Giant's footsteps...

What's An area for mapping and following directions.
How:

The Sounds of Magic...

What's An area for exploring sound.
How:

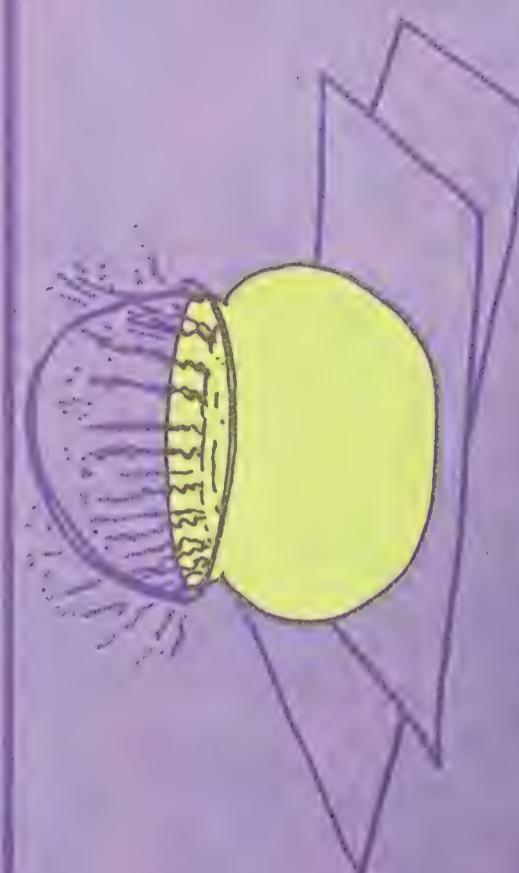


Bags of Tricks

What's An area for exploring bags containing clues for stories. (Real objects - for example, bags of beans, baskets for goodies, a large boot - can be used.) Good for problem-solving and storytelling activities.
How:



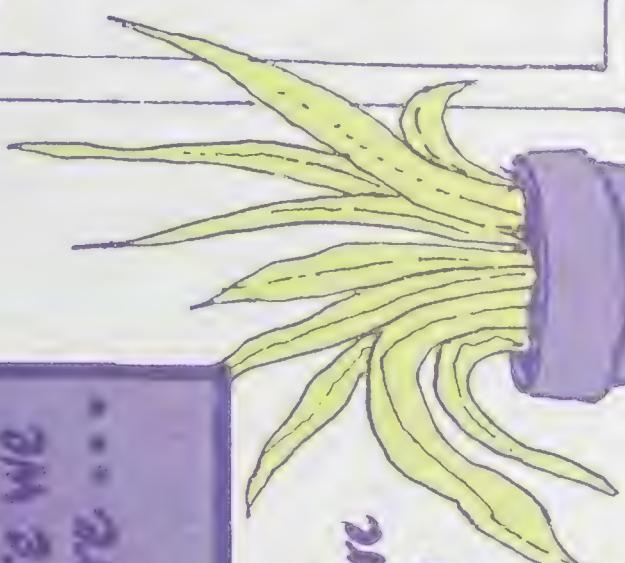
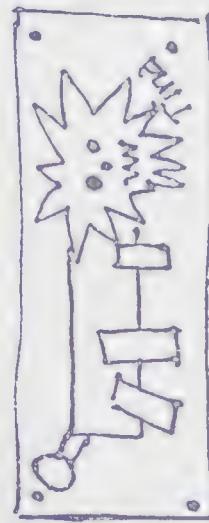
What's An area for exploring dance/movement.
How:



We Predict

Where we are going... what we will see there... and what we will do on the site.

We Visit The Zoo....



Before taking the class on a trip, there are several things that you can do to make the experience more meaningful for the children... such as...

Read them a story that contains at least one character they will see or one place they will visit. Keep the focus narrow so that recognition on the site will be more exciting. It can become a game!

Show

them realia from the place they will be visiting. Allow them to feel, touch, listen, or taste (...whatever is appropriate). Let them guess who owns it or where it comes from... Encourage the children to ask questions.

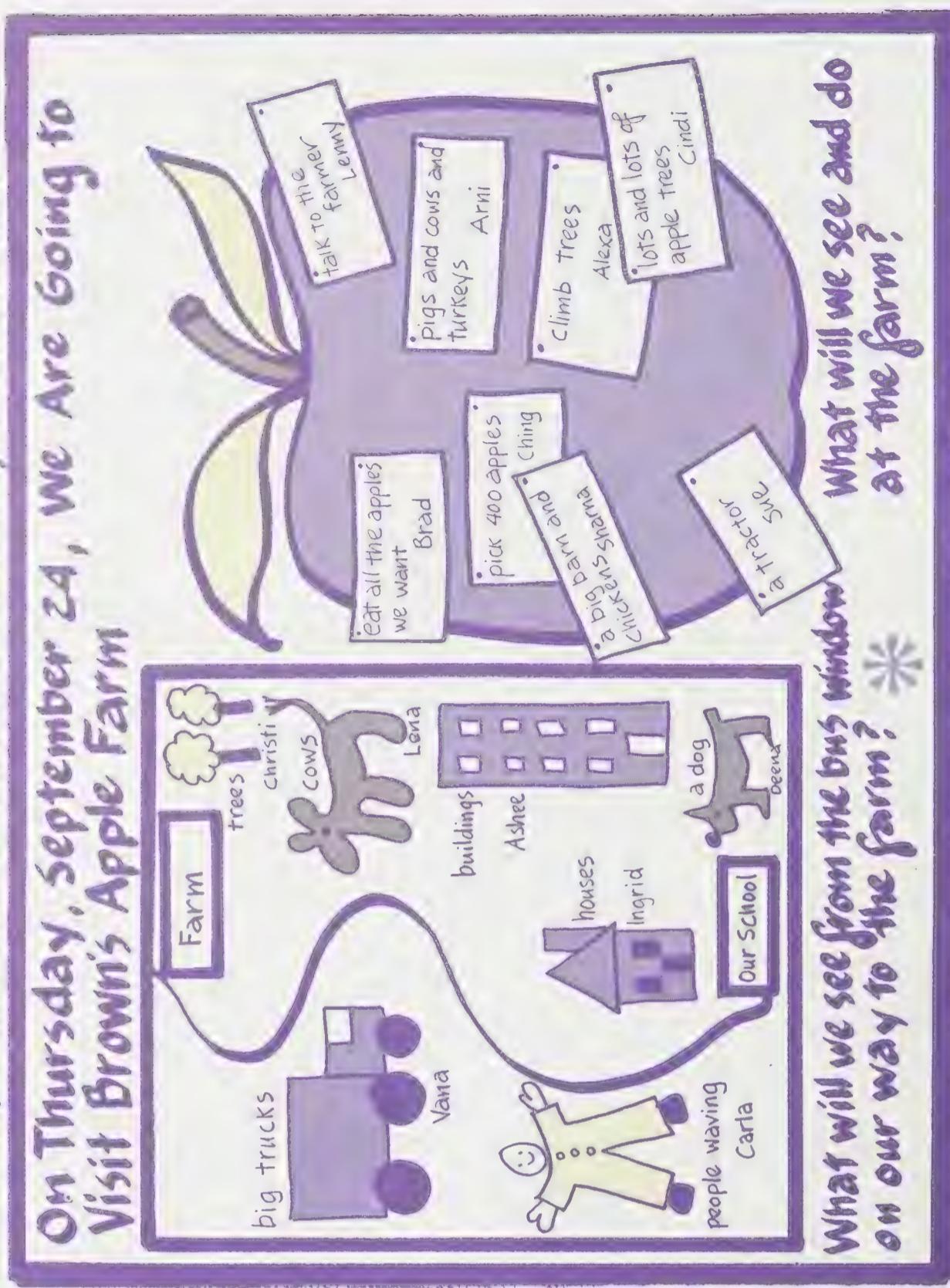
Note: You may have to give them some clues!



OP Provide children with painting materials and ask them to do at least one painting of what they think they will see on the trip. Let them talk about their predictions as they discuss their painting with a small group. Note: This type of activity is a perfect observation point.

OP Display brochures, photographs, posters, and books that relate directly to the trip. Say nothing about this display, but watch and listen to children's reactions. Another observation point.

NOTE: In the past you might have read books and shown films or filmstrips to your class in preparation for a trip. As you can see, what is suggested here is that you provide a **FOCUS** for the young minds. Don't attempt to provide information about every aspect of the trip. Children are unable to absorb large amounts of information at any one time.



What will we see and do at the farm?

* With older Primary children, this could become an actual mapping experience.

We Explore

Through MANIPULATION and TALKING, Children develop their conceptual ability.

The world of young children knows no limitations. They grow intellectually, socially, physically, and emotionally in incredible leaps and bounds. One day can make a difference!

In order to meet the diverse, ever-changing needs of these children, today's educators are developing an expansive attitude.

They PLAN PROGRAMS so they can **OBSERVE** while the children are in the exploratory mode.

Several sheets of large, laminated grids could be made available for group or individual use.*

The following pages give several suggestions on **HOW** to create opportunities in which children may explore their world both inside and outside the walls of the classroom.

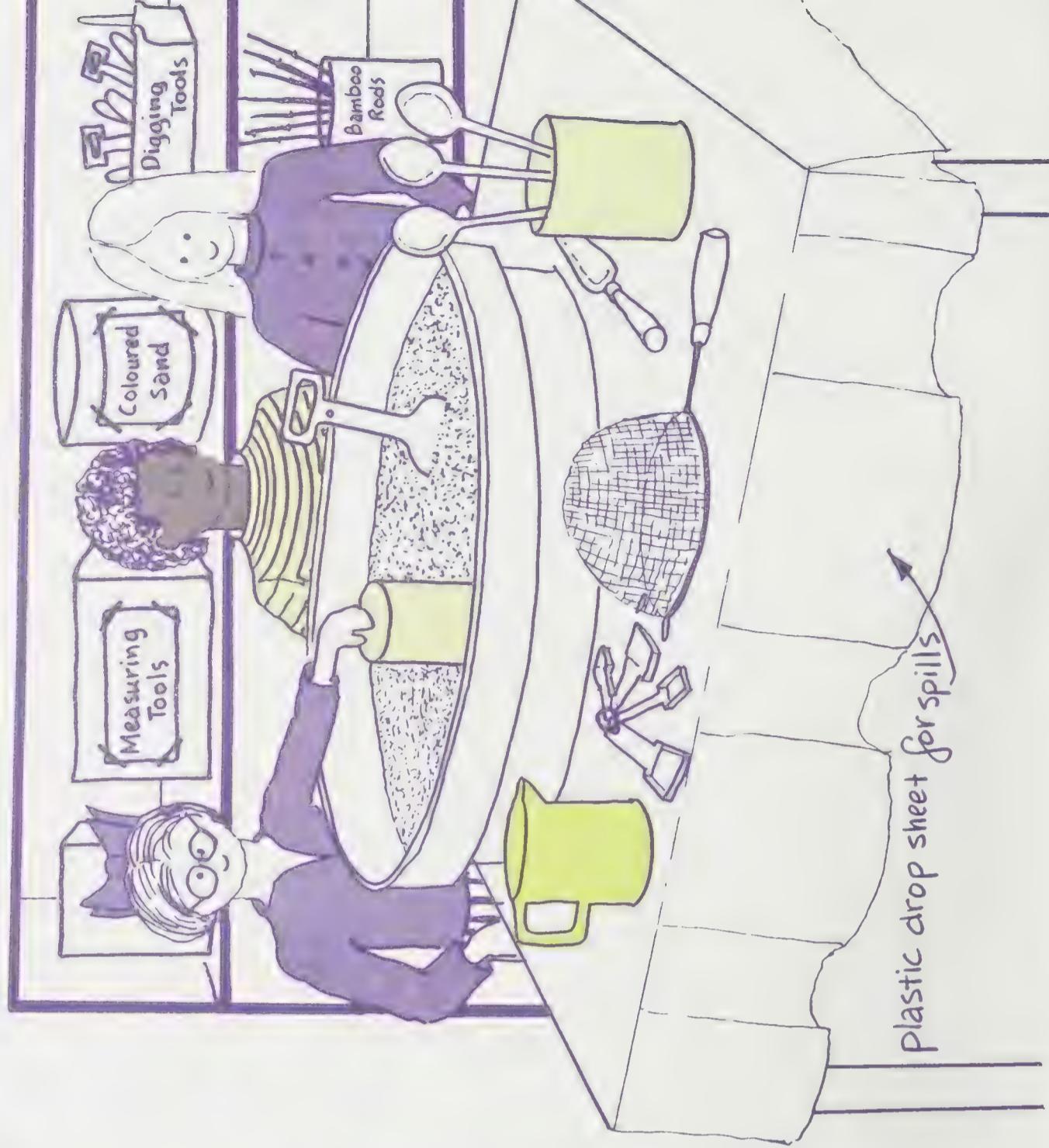
Boxes of materials to **EXPLORE**

- sorting
- matching
- sequencing
- graphing
- classifying
- making up problems
- mapping
- collecting

* Children with a sufficient grasp of abstract ideas might record their answers on small sheets of graph paper.



Small, plastic wading pools can take the place of expensive, commercial sand and/or water tables... Just be sure the containers are at a low enough level for little arms to dig and pour.



Inside the Classroom

Sand and water tables are standard equipment in most Primary classrooms.

Assess what you've got... and what you could add to create **MORE** opportunities for exploration...

Small plastic tubs can be used for mini-centres. Be sure to include a plastic drop sheet or large garbage bag for spills.

What tools could they use for...
 • digging?
 • measuring?
 • pouring?
 • building?

OP

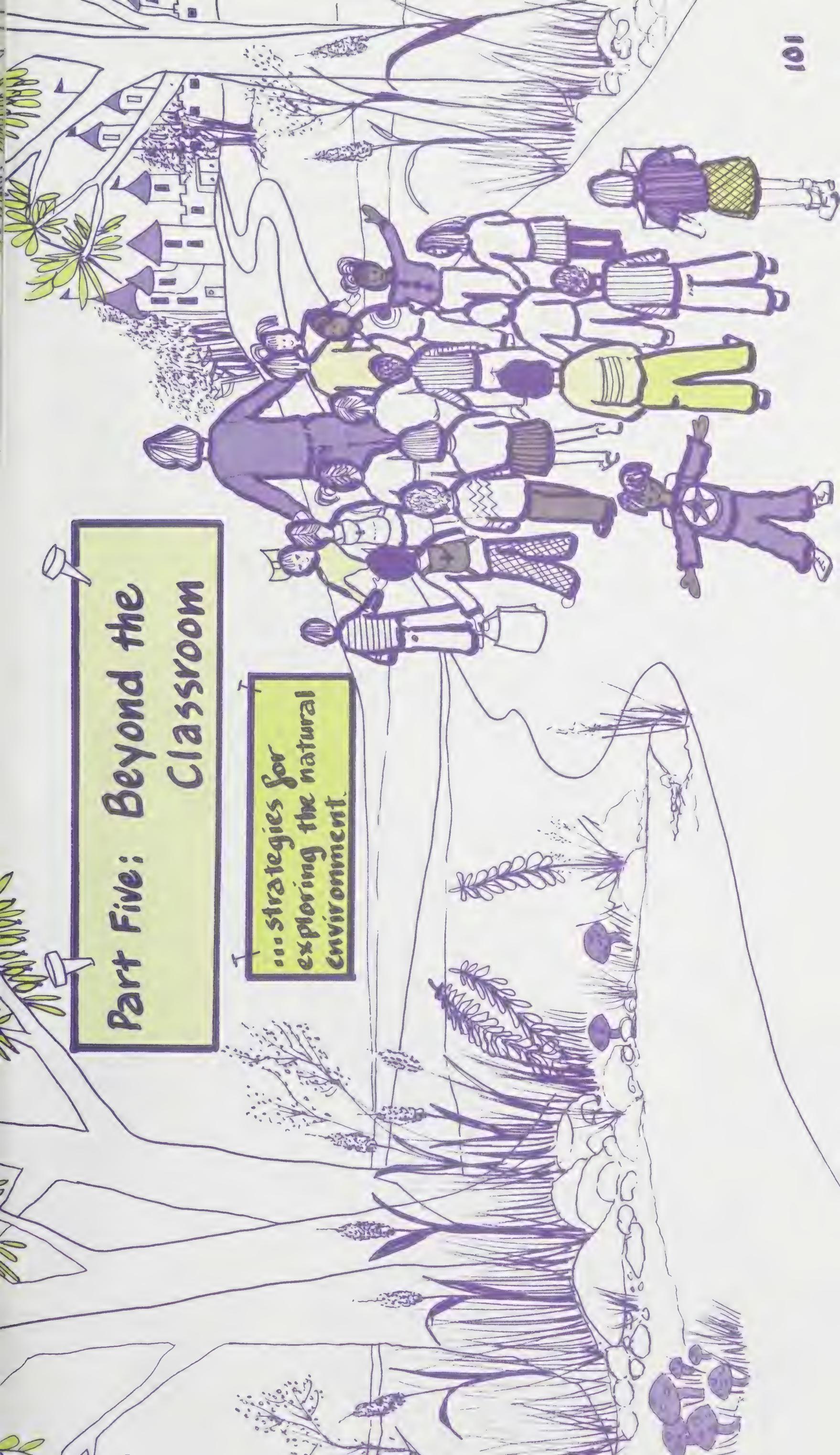
What materials could they pour?
 • water (soapy? coloured?)
 • jelly?
 • rice?
 • cornmeal?
 • popcorn?
 • snow?
 • different kinds of sand?

What routines are established?
 • how many at a time?
 • clean-up?
 • recording device?

REMINDER: For building and tunnelling keep the sand damp.
 For pouring, keep it dry.

Part Five: Beyond the Classroom

Strategies for exploring the natural environment.



The Environment That Surrounds Your School

Begin by gathering input from parents, staff, and students ...

- What do they need?
- What do they want?

... together you can do an ...



Environmental Inventory

high traffic areas?

quiet areas?

playscape? (for special needs? ... for early Primary?
... for Primary? ... for Junior?)
hazardous areas?

existing trees, shrubs, plants?

sunny areas?

breezy areas?

drainage?

outside water source?

area for planting?

... and then either

1. Plan together, as a staff, ways in which you can improve the surrounding environment to make it a more complete learning medium

... or

2. Plan your own ways to take advantage of the natural surroundings for your students' explorations



Your school OR your class may wish to develop any or all of the following outdoor learning environments.

* This can be done successfully with limited space and finances IF the space is designed to be multi-functional.

 Please note: Simply taking some of your INDOOR activities and doing them OUTSIDE is a first step towards enhancing the

children's experiential base ... by giving them more to draw upon when problem solving, storymaking, expressing themselves artistically, etc.

Establish Zones

These are clearly defined areas that are dictated by a specific activity.

Provide a Circulation Pattern

These connect the zones so children can move safely and not interfere with each other.

Avoid Conflicting Activities

For example,

- Sand play and swinging
- Create hazards.
- Noisy and quiet activities should be kept apart.

Make Sure Every Child Has Access

Remember the physically handicapped child.

Locate the Zones in Appropriate Places

For example,

- Put a garden in the sun.
- Put a sand box in the shade.
- Put a weather vane or wind chimes in a breezy area.

Provide Graduated Challenges

Do the children have any options in these zones?

A few possible designated outdoor zones or theme areas

Water

Sand

- tools for making tracks and trails?
- containers for loading, carting, and dumping?
- tools for building, constructing with wet sand?

in a pail? a tub? a plastic pool?

- things that float?
- containers for filling and pouring?
- pipes and tubes?
- coloured water (food colouring?)

Weather

- ways to 'see' the wind?
- ways to make a wind fan? fanfall?
- ways to 'hear' the wind?
- ways to tell wind direction?

Climbing

- * Note the surface beneath climbing apparatus.

Storytelling

- in a raised area?
- under a tree?
- under a beach umbrella?
- in a tent?

Gardening

- in different-sized containers and in-ground beds?
- tools for watering/weeding?
- materials for recording growth times?

Swinging

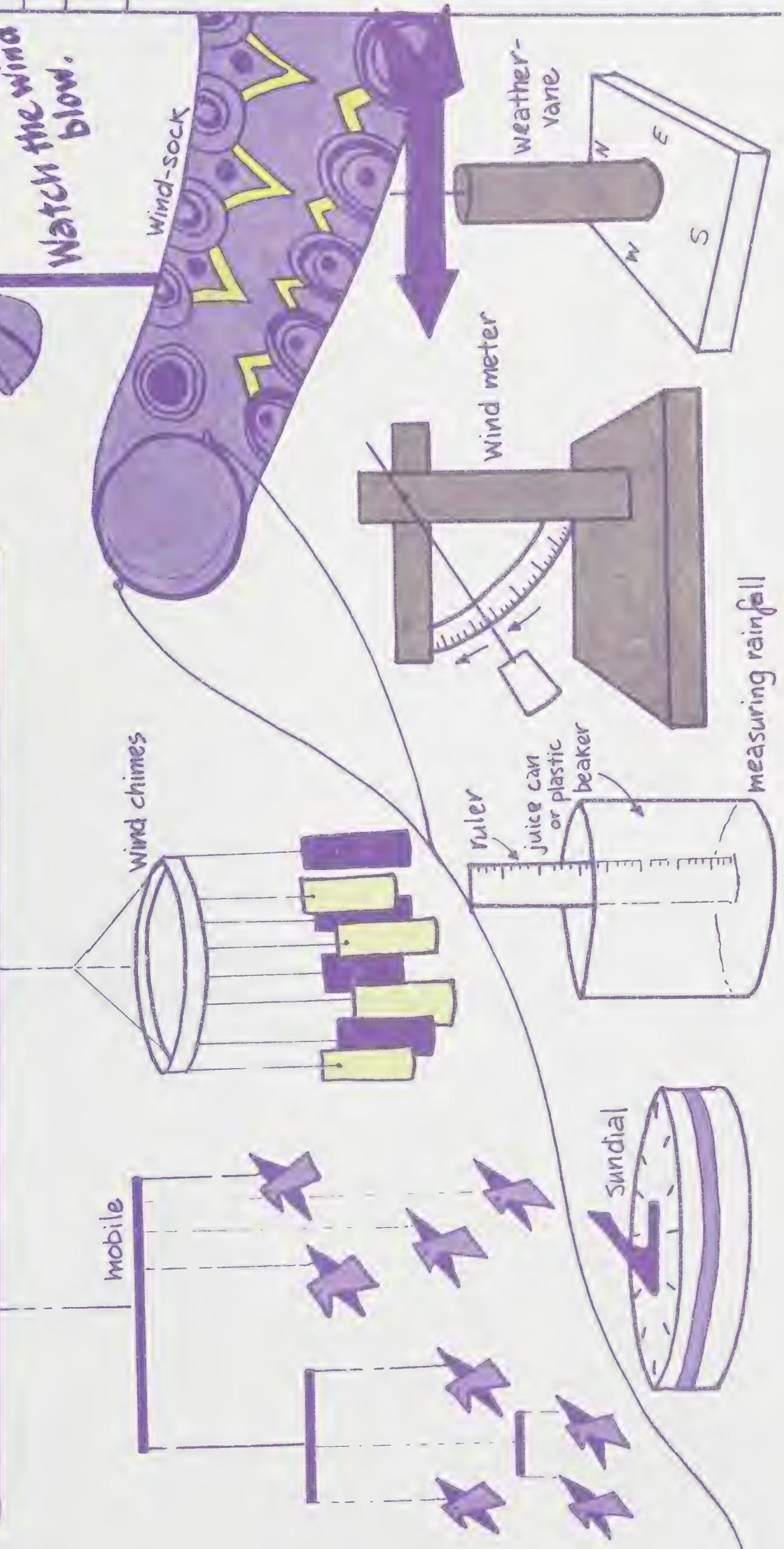
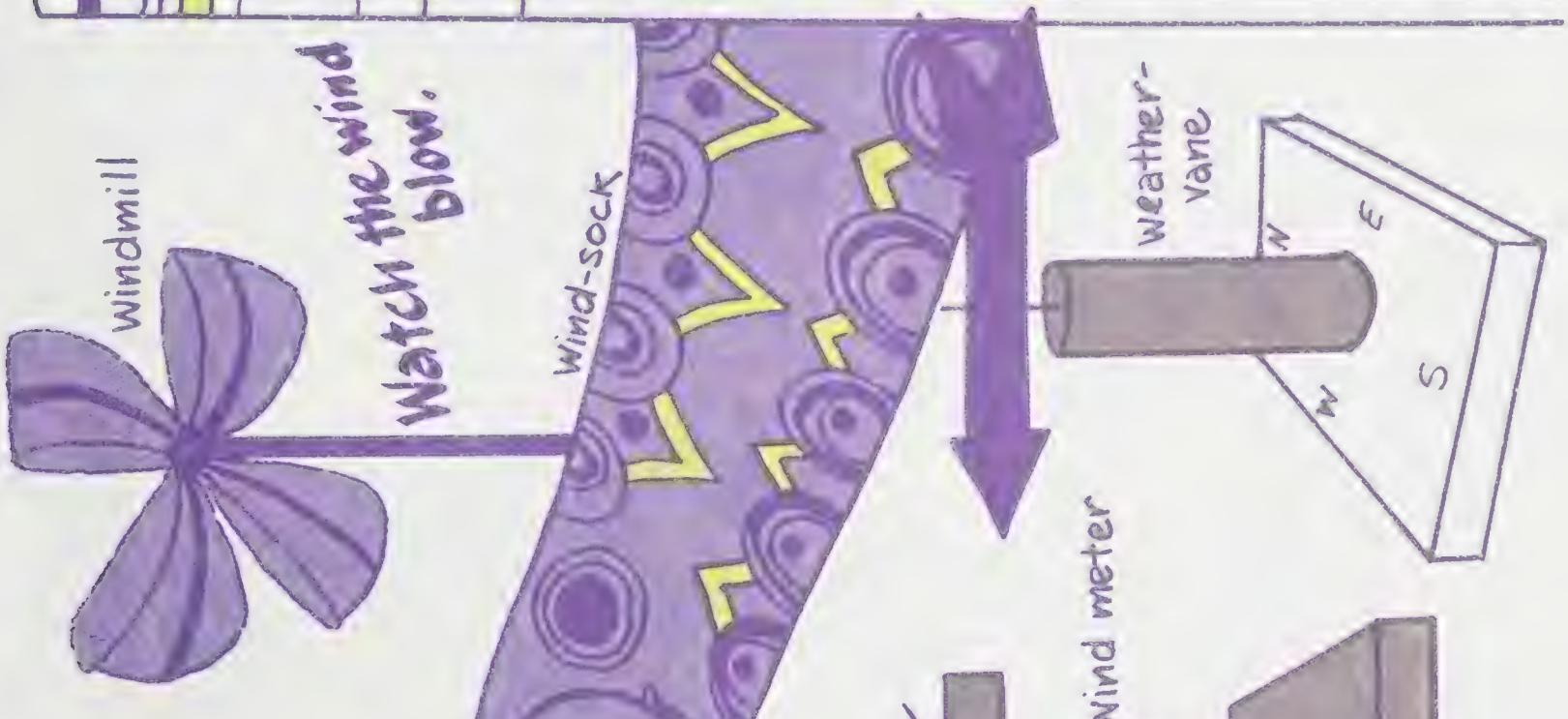
- * Locate swings away from all other activities.

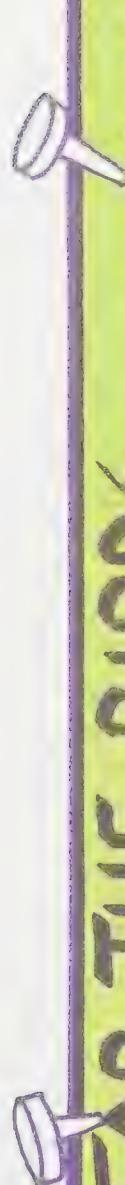
Bird-watching

- materials for recording type and number of birds?
- materials for attracting birds (bird feeders, bird-bath)?

Reading

- in a quiet area?
- * This would be a good place to read or listen to a story about the environment.

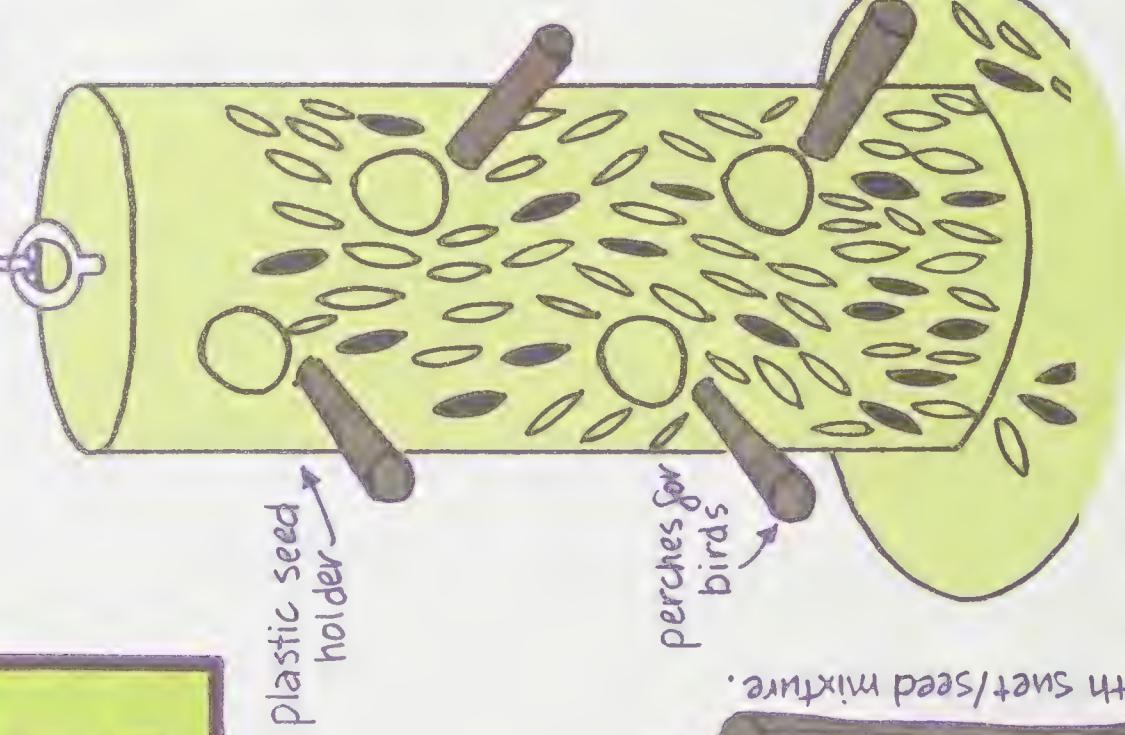




FOR THE BIRDS... another possible theme area

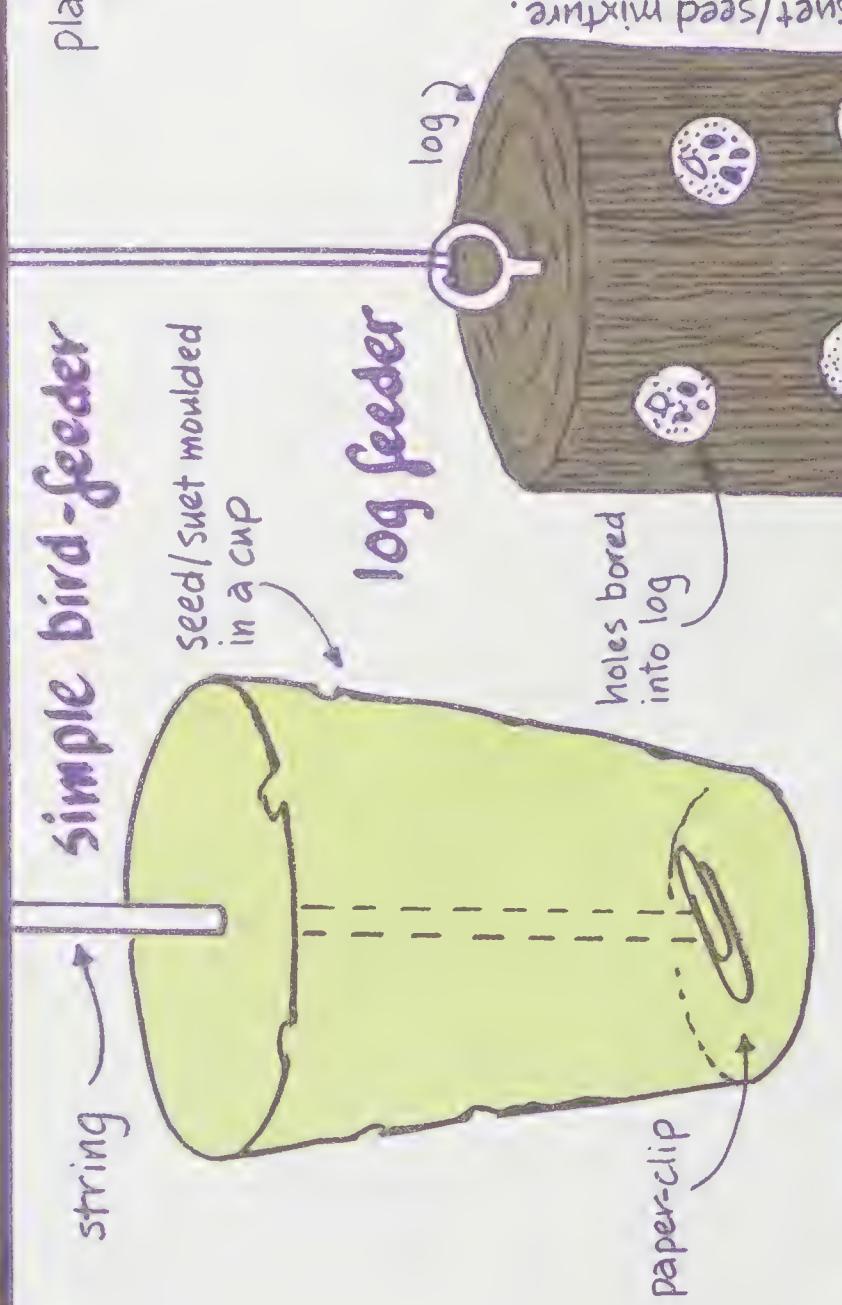
seed dispenser

Remember... once you establish a feeding centre the birds will become dependent upon it. Arrange for someone to replenish food during holidays.



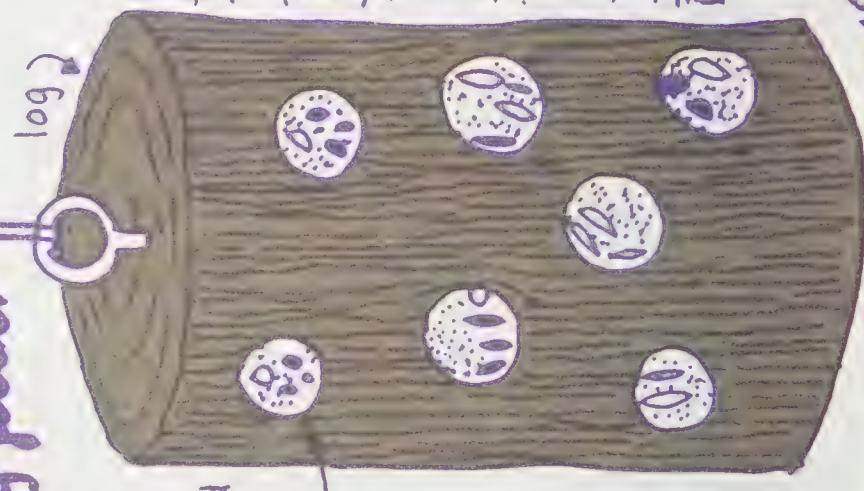
simple bird-feeder

seed/suet moulded in a cup



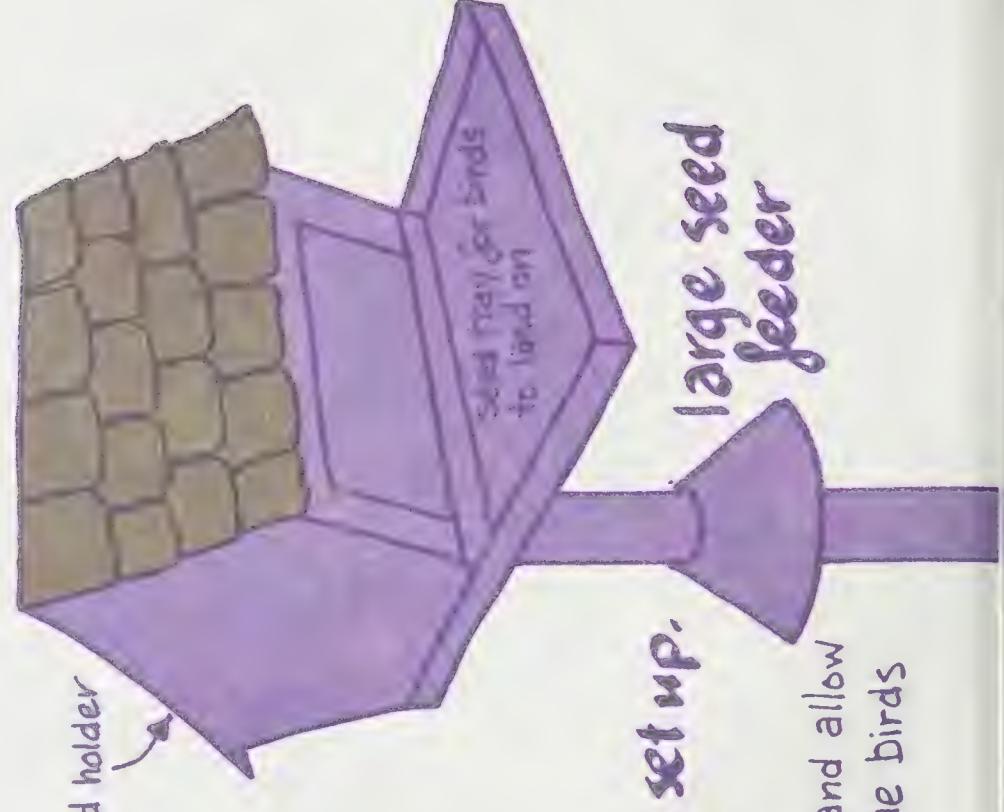
log feeder

holes bored into log



If possible, establish a bird-feeding station outside the classroom window... or...

If a window feeder is not possible, find an area in the playground where one



large seed feeder

feeding stations could be set up.

Visit the site on a regular basis and allow time for the children to observe the birds feeding.

This is very important!!!

When exploring the world outside the classroom, make SAFETY FEATURES a key concern.

* Common causes of playground accidents are falls, bumps, and blows.

* In selecting playground equipment, make sure you match the size of the equipment to the physical size and abilities of the children.

* Be sure to consider the surfaces under the climbers and swing sets.

- Pea gravel and rubber safety surfaces are the most viable as energy absorbers, for durability and for withstanding weather.

- Pea gravel can provide excellent drainage BUT can be thrown and is difficult to ride on.
- Wood chips are good energy absorbers but rot.
- Impact sand tends to blow into eyes.

* Make sure swinging equipment has plenty of room and safety features below.

* Ensure that your children have safe and durable playscapes.

- Anchor equipment properly.
- Avoid exposed ends of bolts, sharp corners, and splintered wood.
- Avoid solid, enclosed structures that prevent full view of children.
- Be sure that you are guaranteed REGULAR maintenance checks.

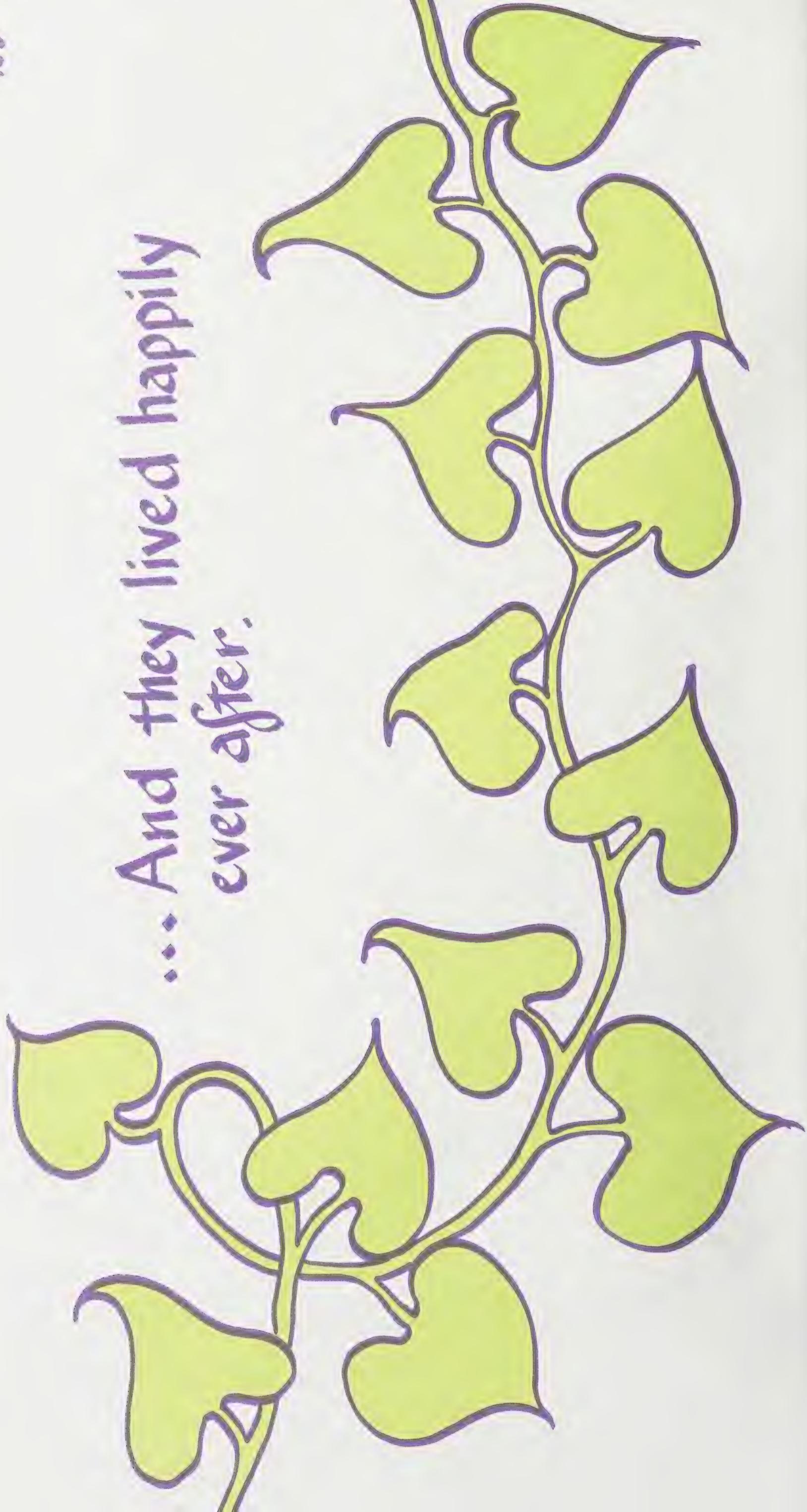
* Check on whether plants, flowers, leaves, or weeds are poisonous.

- Check whether weed killer is used.
(Contact your local hospital for information about possible toxic substances.)

* Be aware of long exposure to the sun, and such things as windburn, allergies, and bug bites.

If you take all these precautions, then you are prepared!

... And they lived happily
ever after.



In Conclusion . . .

During our journey through this resource book we were reminded of several things . . .

- to observe the whole child in several different contexts
 - in several different time slots.
- to plan programs based upon a collection of observations.
- to include observation points in our lesson plans.
- to choose activities, materials, or strategies based upon a carefully developed classroom profile.
- to capture, explore, and release the profound sense of ENCHANTMENT found in young children.

So-o-o-o-o-o-o-o ... What is Enchantment? ? ? ?

wonder
magic
fantasy
intrigue
mystical
metamorphic

- ★ rainbows
- ★ fairydust
- ★ castles
- ★ woodlands
- ★ dragons
- ★ unicorns
- ★ crystal balls
- ★ treasures
- ★ moons
- ★ stars

floating freedom...
the adrenalin of magic...
music of the soul...

Note: This page was developed by
teachers, consultants, and administrators
in Ottawa.

Consumable Materials Order Form - Primary

Page	Catalogue Number	Unit	Description	Unit Cost	Total
36	4031	10	Feathers, assorted	1.10	11.00
52	6072	4	Tempera - red	1.50	6.00
52	6074	4	Tempera - yellow	1.50	6.00

Film Order Form - Primary

Number	Title	Date
106C 0182	The Trout That Stole the Rainbow (NFB)	Sept. 20
106C 0312	Tchou - Tchou (NFB)	Oct. 2
106C 0183	A Sense of Touch (NFB)	Oct. 12

Sources and Resources

Books I want purchase . . .

- ✓ Very Hungry Caterpillar - Eric Carle
- ✓ Rotten Island - William Steig
- ✓ The Balloon Tree - Phoebe Gilman

Professional Library Loan Request

Title

Author

Sources and Resources

Used in the Development of Ages 4 Through 8: The Years of Enchantment

Abbreviations

K	Kids
Res	Resource/Practical
Th	Theoretical

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K

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Steig, William.
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K

Res



*Remember what it is like to be
a child!!!*

*It is to believe in love, to believe in
beliefs; it is to be so little that the elves
can reach to whisper in your ear; it is
to turn pumpkins into coaches and
mice into horses, lowness into
heightiness, and nothing into
everything.*

Adapted from Francis Thompson, "Shelley," The Dublin Review, 1909.